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# The Musical Times

AND SINGING-CLASS CIRCULAR

DECEMBER 1 1927

## SIR HENRY WOOD AND THE R.A.M. ORCHESTRA

The public activities of Sir Henry Wood are so many and widespread (literally widespread since his association with the B.B.C.) that the general feeling is one of surprise at the quantity and scope of his work. The public, however, knows little of one of his most important posts—that of conductor and trainer of the students' orchestra at the Royal Academy of Music. Yet in some ways this semi-private activity may well prove to be the most fruitful and far-reaching of all his labours.

The standard of playing now achieved by the Academy orchestra has lately roused much interest. We have even heard more than one good judge say that the R.A.M. orchestra is now on a level with the best professional bodies. 'Impossible!' says somebody. But why? The players are well-equipped technically; they rehearse for six hours weekly during the greater part of the year, under Sir Henry himself (with Mr. Ernest Read as a zealous second in command); and they bring to their task the youthful freshness, vitality, and enthusiasm that in many respects more than balance the experience of old hands. Moreover, their rehearsals are concerned with a number of works small compared with that of a professional orchestra constantly engaged in concert work; hence a thoroughness and finish all too rare in orchestral playing to-day.

We think readers will be interested in the methods by which these results are attained. First, a few particulars as to the constitution and organization of the orchestra. It numbers a hundred and twelve players; over ninety are students, divided as follows:

|                    |    |                    |   |
|--------------------|----|--------------------|---|
| First violins ...  | 24 | Flutes ...         | 2 |
| Second violins ... | 24 | Oboes ...          | 3 |
| Violas ...         | 12 | Clarinet ...       | 1 |
| Violoncellos ...   | 16 | Bassoons ...       | 2 |
| Double-basses ...  | 3  | Double-bassoon ... | 1 |
| Harps ...          | 2  | Horns ...          | 2 |
| Timpani,           |    |                    |   |

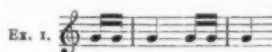
The trumpets and trombones, and a few other wind players, are professional. There is a pretty stiff test for admission, so there are no passengers. Also, there are no leaders. By means of a system of 'general post,' every player in turn occupies the principal desk, and so comes directly under the conductor's eye. There are two rehearsals of three hours each week.

Sir Henry is as scrupulous as at Queen's Hall concerning punctuality and tuning. It is a pleasant, homely, and striking object-lesson in thoroughness to see him walking round among his

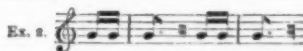
flock, testing the players' tuning individually by means of a large tuning-fork stuck in a box (which might formerly have held cigars) and smitten by a small drumstick. (A fork of a slightly different pitch is used for the wind, in order to allow for the inevitable sharpening.) The tuning does not stop here, however. The orchestra settled down, and Sir Henry in his rostrum (with coat off), all the string families in turn sound their open strings, and a final adjustment is made.

By far the greater part of Sir Henry's attention is given to the strings, of course. No detail seems too small for notice. He keeps up a crisp, running fire of comment and admonition. Somebody's E string has dropped a bit; somebody else touched a D string; a few bows are getting out of the right angle. 'Up-bow! Up-bow, firsts! . . . Point of the bow! . . . Heel! . . . Press the bow. . . . Hit the string. . . . That 'cello *spiccato* bowing is no good against the brass.' Bowing comes in for constant attention. (The importance Sir Henry attaches to this point is shown by the fact that every string part used by his players is bowed by him.)

To the lay mind, such bowing niceties may seem to be of small account. Only at an intensive rehearsal of this kind is one able to realise their effect on a large body of string tone. The matter is one which conductors of amateur orchestras should study more closely than they do as a rule. For example, this figure:



came out as:



'Don't re-take that down bow,' says Sir Henry, 'and there'll be no break.' And it was so. And over and over again we saw that the making or marring of a climax was dependent on the choice of up or down bow for some salient note. At another point, the desired effect in a high passage was obtained by ensuring that the first violins remained in the fifth position instead of changing to a lower.

In details of time-values and rhythm there was the same exacting standard. Thus, in this figure from the opening bars of Mendelssohn's 'Italian' Symphony:



there was a tendency to shorten the dotted crotchet, and the quavers were not quite even. This single bar had as much time and pains spent on it as would suffice an easy-going conductor for a whole movement.

It is hardly possible to over-estimate the moral and character-building effect of such conscientious study of rock-bottom essentials. Hand in hand with it went, of course, all the attention to the

purely interpretative side that was to be expected—indeed, one realised that scrupulous exactitude is a part of interpretation, instead of something distinct, as too many musicians seem to imagine.

Lack of rhythmic definition was frequently put right by getting the string players to tap the rhythm on the finger-board—'Feel it in your fingers,' says Sir Henry. And throughout the rehearsal came the warning, 'Listen!'—meaning 'Listen to the rest of the orchestra.' With orchestral players, as with choralists, this has to be insisted on until it becomes a habit. There can be no perfect tuning and ensemble otherwise. Listening to one's colleagues is difficult, however—especially for violinists, who have one ear filled with the sound of their own instrument.

Every thoroughgoing rehearsal is in the main an exposition of fundamentals. Solo performers (above all, singers) are naturally tempted to devote much of their time to the superstructure. For this reason some kind of ensemble work—even if it be no more than pianoforte duet playing—is of vital importance. A soloist may become slack about fundamentals and still contrive to make a good show. The concert platform has always been crowded with successful—or, rather, popular—performers of this type. But in any kind of combined work, whether the performers be two or two thousand, the basic principles cannot be neglected, even momentarily, without disaster. That is why recent developments in the direction of various kinds of team work in our large teaching institutions are among the most hopeful signs for the future of music in this country.

The rehearsal that gave rise to the above notes lasted three hours with a fifteen-minute break; not a scrap of this time was wasted; and its close left one with an impression of having seen every principle of instrumental performance exemplified, some of them over and over again. Yet the affair never became boring, mainly because Sir Henry goes swiftly to the core of things. There are no digressions, and there is never any doubt as to the end in view when a pull-up occurs. No one section of the orchestra is drilled alone long enough to allow the remainder to get out of touch—in fact, Sir Henry has a happy knack of making the non-players feel that they are still concerned, and that a modification in the treatment of a passage by one instrument usually involves the co-operation of the rest—which is, of course, true, but generally forgotten.

In his book on singing, Sir Henry says he has a 'terrible voice, a real conductor's voice, one warranted to go through a brick wall.' But there are harder things to penetrate than a brick wall (as dwellers in modern, blown-together, semi-detached houses will agree), and one of them is the barrage of sound put up by a full orchestra. Sir Henry's rehearsal voice may be 'terrible' from a singing point of view, but as an organ capable of cutting through the tonal wall it deserves high marks. It has edge rather than power, and refuses to blend with any musical instrument in common use.

Striking as is Sir Henry's work when directing these rehearsals from the rostrum, it is, we think, even better on the occasions when the actual conducting is shared by students. He then sits at the pianoforte, with a full score on the desk. Here he is surrounded by the strings, and not a scratch can escape him. The facility and felicity of his illustrations on the keyboard can hardly be described. They must be heard to be appreciated. A little bit of *pianissimo* filigree work by strings, a wood-wind melody, a brass climax, a build-up of the full orchestra—are all demonstrated by those ever-ready fingers, which make the utmost of the possibilities of the pianoforte in the way of accent and nuance.

The student-conductor, however, is not forgotten. From time to time Sir Henry steps up and corrects some fault of omission or commission. A lack of readiness in localising a group of players leads to some instructive comments on the *pros* and *cons* of various methods of arranging the instrumental families. The use of too ample a beat in an *accelerando* brings about a demonstration of the importance of economy of gesture when pace is vital. 'There is a lot of over-conducting nowadays,' muses Sir Henry, as he resumes his place at the pianoforte: 'it takes a good deal of study and experience to be able to under-conduct.'

One of the secrets of Wood's ability to carry through such an immense amount of work of this kind is his unruffled demeanour. We have frequently dropped in at these rehearsals, sometimes remaining for a long spell, but we have never once known him to be other than good-tempered. Instead of the sarcasms and witticisms of the inexpensive type which few conductors seem able to avoid, there is the stable good humour which even fewer manage to maintain. No wonder the strict attention to the business in hand is combined with a sense of general enjoyment. The young student-conductor could not have a better example of that control of self which is a prime factor in the control of others.

The world can rarely know more than one side of its popular heroes, and while Wood the conductor is in these broadcasting days more than ever a kind of national institution, Wood the teacher must in the nature of things be a comparatively obscure character. Yet (as we said at the beginning of this article) the work he is doing at the R.A.M. may in the long run be of more vital importance than that done in the limelight. First-rate conductors abound to-day, but how many possess, as he does, all the qualities that make a great teacher? You may number them on your fingers—and still have a few digits left over.

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The partnership between Mr. Lionel Powell and Mr. Harold Holt (under the title of Lionel Powell & Holt) has been dissolved. The business will continue at the same address (161, New Bond Street, W.1), and will be carried on by Mr. Lionel Powell under his own name.



## A NEW LIGHT ON PURCELL

BY A. EAGLEFIELD-HULL

The recent publication of the three-, four-, and five-part Fantasias of Henry Purcell in full score, with the parts adapted (very slightly) for the modern strings, is perhaps the most notable achievement in English musical research of the last fifty years. I say this with the full knowledge of the recent publications of the music of Byrd and other Tudor composers. I believe that in time Purcell will be recognised not as the greatest musical genius that England ever possessed, but as the greatest musically-gifted genius of all ages and all nations. However, this is not the place to justify this startling claim, for my object is precisely to make more widely known the instrumental chamber music of Purcell, and the surprising new light which it sheds on this capacious genius which was able to seize apparently on almost anything and manifest itself thoroughly thereby.

Purcell has hitherto been regarded so entirely as the prophet of the new style of music, of the harmonic era, that it is indeed surprising to have him suddenly revealed to us as a consummate master of the old (contrapuntal) style. We knew that he could combine the old contrapuntal science with the new harmonic spirit, along the lines which Bach followed a generation later. But what we did not know until recently was that he could write in the old style better than any of its own great masters. The newly-published string Fantasias are greatly superior to the two 'Sets of Sonatas' published in 1683 and 1697 respectively. These have been reprinted in modern times, and, curiously enough, a few of them occur in the Fantasias MS.

This altogether new view of Purcell has been brought about by what we might conveniently call the 're-discovery' and by the transcribing of some of the Fantasias for strings by Mr. Philip Heseltine (better known as Peter Warlock) and Mr. André Mangeot, the well-known violinist.

The term 're-discovery' is hardly a perfect one, for Purcell research scholars have known about these Fantasias long enough, and I believe that some of them were once performed at Lord Howard de Walden's house in the early days of the British Music Society. But such performances were limited to a few special occasions—perhaps a lecture or two—for which purpose a somewhat hasty copy of one or another was made. It is not surprising that under such conditions of performance the pieces did not then arouse anything more than an historical interest. First, as to the manuscript. The one which contains these works, a fairly bulky volume of a hundred and twenty-five pages, deposited in the British Museum (Add. MS. 30,930), is a thoroughly fine specimen of Purcell's own handwriting. The book appears to have belonged successively to (1) the Rev. John Parker; (2) Joseph Warren; and (3) Edmond Warren Horne.

The plan which Purcell seems to have had in mind in starting on the work was similar to that of Bach's (nearly forty years later) in beginning the 'Little Organ Book'—he marked it out in sections which he evidently hoped to complete at some time or other. The first page leads off with the superscription:

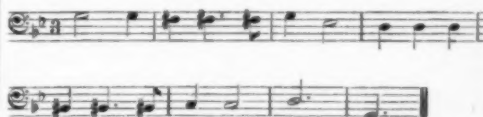
Here begineth ye 3-part Fantazias,

and then follow the three Trios which Mr. Heseltine has published. After this, sixteen pages of the manuscript are left blank, obviously intended for seven or eight more Trios.

Then Purcell writes at the top of the page:

Here begineth ye 4-part Fantazias,

and here come the nine which Mr. Heseltine has published. There is a tenth, but this is only begun. It is in A minor, and is founded on the following ground-bass. I give it in Purcell's notation, as this will illustrate some of the notational points which I shall raise later on:



Then comes an overture for four strings, which is not fully worked out. Indeed, the latter half of the piece has only the treble and bass viol parts filled in. It consists of various movements, and there is nothing, except the compass, to show us that it is not for violins, viola, and cello.

And then we come to the 'Fantazia of 5 parts upon one Note,' which note the second tenor viol sustains in breves. The *raison d'être* of the quintet is somewhat interesting. It is a quartet to which is added a drone-note on the second viola. With all-string tone the effect is charming; but with this note given to the horns (as was done on a recent occasion) the whole balance is disturbed.

After the Quintet the composer inscribes:

Here begineth ye 6, 7, & 8-part Fantazias.

Then comes an 'In Nomine' of six parts, another of seven (not finished), and an undenominated seven-part work, all obviously for strings. In the 'In Nomine' one instrument has a phrase of plainsong drawn out in long breves, whilst the other parts weave garlands of notes round it in descent.

There are nine unused pages, except for the one on which a choirboy has been practising writing music a little. Then come the Sonatas for strings—the autograph of three of that set of ten Sonatas which Purcell's widow published in 1697, after the composer's death. By the way, the late Sir Charles Stanford, in editing these Sonatas from the original published edition, complained that 'the figured bass is, in the printed part, evidently the work of a careless and even incompetent hand' (see his Preface to the Purcell Society's edition). But he does not reveal

his *apparatus criticus* in merely dismissing the three in our String Fantasia volume as 'evidently an early copy.' Why should they not be the *originals*? They are undoubtedly in Purcell's handwriting. Purcell was not in the habit, so far as I am aware, of making copies of his own works. His old master, Blow, was often kind enough to do this for him.

Reversing the huge volume and turning it upside down, we find a Trio with figured-bass, 'Plunged in ye confines of Despair to God I cryed'; then a Gloria; a motet, 'Jehovah quam multi sunt hostes mei'; a four-part anthem, 'O Lord, our Governour'; a trio, 'I'm sick of life'; and a four-part anthem, 'Hear me, O Lord.' From this it might appear that Purcell used one of the Abbey books for this work of composing a full set of string pieces. For what object Purcell intended the Fantasias is not precisely known. A good deal of his music was written for the sheer pleasure of home performance amongst his friends. We have Pepys and Evelyn to witness for this laudable custom. There were many, in those troublous times, 'who choose rather to fiddle at home than to go out and be knocked on the head abroad.' But Purcell's elaborate plan points to some more important aim. They may have been written to the order of the King—the dates on many of them point to a close application—or for special performance in one or other of the first public concert-rooms which were opened in that very year, 1680. On the other hand, it is possible that these works have never been heard at all until their recent performance this year.

Be this as it may, the artistic value of these Fantasias, now published for the first time, is very great. They are cast in the form of the Elizabethan 'Fancy.' A theme is given out, and the parts enter in close imitation. This is carried on for a time, when another theme enters and is treated similarly. Most of these Fantasias, or Fancies, are in different sections, which are joined on without a break, and the pace generally changes twice. Purcell usually marks the time-rates in English, thus: Trio I., *Moderate, Quick, Drag*; Trio II., *Moderate, Brisk, Slow*; and so on.

The longest Fantasia in its entirety is of only seventy-three bars; many of them are only forty or fifty bars long. The themes themselves are always distinguished, and the workmanship is exquisite, the harmony and polyphony being of the finest. The final brisk movement is often of the nature of a jolly hornpipe. There are many bold points, justifiably brought about by the imitation, which is always continuous. We here find Purcell taking up the old tradition of the Elizabethan polyphonists, and leaping over the new harmonic period then just setting in, to the thought of the present day. His polyphonic procedure in this respect might well have been taken for the model of the so-called 'linear counterpoint' of 20th-century composers.

The pieces possess many marvellous passages. At times we might be listening to the sweet polyphony of Byrd; at others to the hard, rasping counterpoint of Heinrich Kaminski or Busoni. In certain passages we get the poetry of Schumann, in others the rhythmical vigour of Beethoven, or we suddenly find ourselves amongst a shower of intricate scholastic fireworks, only equalled by Bach in his 'Art of Fugue.' The surprises in rhythm and cadence are as charming as they are continual; and it is difficult to imagine that the transposition from the viols to modern string instruments has done the pieces any harm at all, especially as through the slightly different compass of the instruments, crossing of parts can be avoided altogether by a transposition to a key one tone higher. Such transposition is all to the good, as the general pitch of Purcell's day was much higher than ours—some authorities say even to the extent of a minor third. Messrs. Warlock and Mangeot have indeed made us a precious gift in bringing these treasures to light, and making them available to both chamber music parties and orchestras. If performed on the orchestra, a few double-basses might be added with advantage in certain passages.

And now we come to a less pleasant side of our appreciation of Mr. Heseltine's labour. One would have thought that in the hands of a scholar such as he undoubtedly is, we could have depended on the textual transcription absolutely. Such, however, proves not to be the case. When I first received the newly-published score, I came across passage after passage which raised my curiosity and finally disquieted me so much that I determined to spend a day with the original manuscript. And, alas! my worst fears were realised. The transcription has been handled in a very loose manner. The mistakes come under various categories:

- (1.) *Actual Notes*.—The copy is not note-perfect. A bad slip may even be seen in the first four-part Fantasia, by comparing bar 5 with the plate of the original MS., which is given as a frontispiece to the edition de luxe. The minim D of the second violin should be B flat.
- (2.) *Time-Signatures and Tempo Indications*.—The third three-part Fantasia should be 2-2 time, and not 4-4; and the suggested rate, crotchet equals 80, is absurd. The metronome rates for the second four-part Fantasia are nothing like those adopted by Mr. Mangeot's quartet in playing these pieces. Purcell's time-signature to the third four-part Fantasia is 2-2, and not 4-4. Moreover, the editors themselves mark it to a minim beat. The metronome rate in the Quintet (p. 46) must surely be 116 to crotchet, and not 116 to minim. Again, since Purcell has given at least three sections of different rates and characters to each Fantasia, surely he did not intend the fourth one in four parts to

go at one rate throughout? Part 2 should broaden out at the chords in bar 35, and become brisk at the quaver movement in bar 43. This might have been a real case for the editor's *bracketed* suggestions.

- (3.) *Accidentals*.—This is the worst feature of the editorial work. There may be varied opinions as to the system of notating accidentals in Purcell's day, but a statistical computation of their use in this particular manuscript leaves no shadow of doubt that here when Purcell wanted an accidental repeated through the bar, he marked it, as in the music example quoted above. If he did not want the note altered a second time, he just left it unaltered. Modern 'caution-accidentals' in brackets are entirely out of place in all these cases. If there is no further accidental, the note is *natural*, and there is no manner of doubt about it. The lack of recognition of this fact and the want of a uniform system of dealing with accidentals throughout has resulted in a deplorable amount of wrong notes. In one case, the finest hornpipe tune in the whole work is completely spoiled. In the second four-part Fantasia (bar 32, first violin, and bar 37, second violin) a natural has been quite gratuitously given to the note E. The same thing happens in bar 29 of the fourth four-part Fantasia. Many of the accidentals are neither of the 'cautionary' order nor are they editorial suggestions. Nor is any distinction made between uncertain and certain ones, and there is not even uniformity in the application of brackets. Take, for instance, the bracketed G natural in bar 36 and the unbracketed one in bar 37. Purcell marks neither. Two kinds of brackets should have been used, so that where Purcell undoubtedly meant natural, no doubt whatever is cast upon it. Purcell *never* wrote augmented seconds in the minor scale melodically in any of these quartets; but Mr. Heseltine not only commits him to these, but also to augmented fifths, even in smooth writing.

I feel sure that Mr. Heseltine will know that I have dealt with this important matter in an entirely impersonal manner. (No one admires 'Peter Warlock's' compositions more than I do.) If it were some young researcher not yet properly on his legs, I should have hesitated to correct him thus publicly; but Mr. Heseltine's reputation is so great that it will be well able to stand this shock (and I hope a great many more) without any permanent loss.

P.S.—Since writing the above the publishers (Messrs. Curwen) inform me that they are anxious to have the publication beyond all reproach. An Errata slip will be issued immediately, and steps are being taken to have the work thoroughly revised for the second edition.

## ON VIBRATO

By F. BONAVIA

The string player has two enemies—faulty intonation and 'vibrato.' The first is a disease; the second a curse. Erroneous intonation is known as a disease; it can be diagnosed by anyone possessed of a musical ear; the dullest of teachers knows that it can and must be cured somehow or other. Vibrato is altogether different. It comes to us in the guise of a friend; it has letters of introduction from esteemed masters; it even helps us over certain difficulties. Yet its real name is death, the leveller—for it kills all musical tone; it brings the performance to one dead level of gush and insincerity. At first it may be a servant; in the end it becomes the master. Lots of people in the Dark Ages (when in difficulty) sold their souls to the devil, meaning to go half-way, get out of their urgent stress, then repent and cheat the enemy. Lots of fiddlers to-day cultivate vibrato just to get into their tone something like the warmth of an *Vsaye* or the sweet urgency of a Kreisler. Lots of people in the Dark Ages repented too late; lots of fiddlers to-day get something very different from the warmth of *Vsaye* and the sweet urgency of Kreisler by trusting to vibrato. There are signs and portents to warn the unwary. The mere fact that vibrato *in excelsis* is only useful and indeed necessary in the jazz band, where it matches the bleating of the saxophones and the yawning of the trombone, ought to be a sufficient deterrent. Is it not pretty obvious that what suits the slobbery tunes of the jazz-band will not do for music? But the immense majority of young violinists and 'cellists rush unheeding to destruction, lured by the hope of gaining a little share of the reward men and women lavish on those who pander to their tastes.

It is quite possible that a good many err in all innocence. Vibrato, they say, is used not by one but by all the great fiddlers; we cannot, we are too modest to set up a different school, a different fashion; if you condemn us why not condemn the whole fiddling tribe? The answer to this is that there are different kinds of vibrato; some vibrato acts as tonic, other as poison. There is the vibrato of the great artist, like Kreisler, entirely individual and inimitable, and the vibrato of the average incompetent would-be imitator, fatal to all serious artistic aim. The vibrato of Kreisler more-over answers certain purposes. The extraordinary attraction of his double-stopping even in high positions and with the most difficult intervals (fourths and fifths) is due precisely to his vibrato, which by making the notes shimmer takes away some of their crudity and blunts the sharpness of the tone. What is good in Kreisler is not good in another. As the old Latin tag has it, *Quod licet Jovi, non licet bovi*. Kreisler's strength lies in the fact that he can always control his vibrato. The tyro, with the same purpose in view, ninety-nine times out of a hundred ends by being controlled by

the vibrato. He loses all conception of tone as depending from bowing and pressure of finger, and evolves a tone which is coloured and influenced only by the vibration of the finger on the string. As in the end he is able neither to quicken or retard the vibration nor to widen or narrow its sphere of action, it follows that his tone will be mainly of one quality and colour, reducing all melody to one level.

Monotony then will be the first obvious result. There is another evil which to a sensitive listener will be even worse than monotony, and it is this: that a slow, wide undulation may be perfectly fitting in one type of music and perfectly repulsive in another. This is a fault from which even players with a great reputation are not wholly free. There is at least one young quartet leader whose playing is generally faultless. His assurance in quick passages (where, of course, vibrato has no opportunity because of the rapid change of fingers), his clean, penetrating tone on the high E string (where vibrato again is useful in blunting the keen edge of acute notes) are most admirable. Yet this very excellent player, before warming to his work, is apt at times to cheapen a lovely melody in the first position simply because when he is not excited his vibrato—slow and wide—is beyond control. This is one example I have chosen at random. There are dozens of other cases which could be profitably discussed.

A German violinist appeared at Æolian Hall at the beginning of November whose technique was at least equal to Ysaye's. Yet neither here nor elsewhere did anyone mistake him for the Belgian master. The reason—pretty obvious to all of us—was that the playing was not by any means on the same intellectual level, and one of the symptoms of mental vacuity was a vibrato which, without being in any way exaggerated, was hopelessly monotonous. If it were possible to measure the speed with which the fingers of a Kreisler or Ysaye undulate and the exact stretch of string affected, it would probably be found that no two phrases are played in exactly the same way. That is why the young violinist who tries to imitate them is at such a loss.

The only safe model for the student is one in which the tone, remarkable for its purity—as, for instance, the tone of Miss Marie Hall—owes little or nothing to vibrato and everything to good bowing. Then, if his temperament should happen to be more ardent and enthusiastic, greater warmth and eloquence will come naturally and inevitably. To set out deliberately to acquire a 'passionate' vibrato is to acknowledge one's incapacity to discriminate between emotion and gush, sentiment and sentimentality, between that which is good and that which is meretricious, between art and charlatanism.

The headquarters of the Macdonald Smith system 'From Brain to Keyboard,' is being transferred from 19, Bloomsbury Square (where it has been in occupation for twenty years), to larger premises at 94, Gower Street, W.C.1.

## THE AMATEUR STRING QUARTET

By JAMES BROWN

### VI.

(Concluded from October number, page 902.)

In this, the final article of the present series, I would like to enlarge upon the subject of Style and Quality in string quartet playing. We had better have some short way of saying 'The ultimate essence or character of a performed musical work considered as a unity,' and I venture to propose the expression 'Style and Quality' as convenient for the purpose. Taken separately, the word 'style' indicates how we do things as distinguished from what we do, and 'quality' refers to the degree of desirability inherent in any particular 'goods' as distinct from, or as added to, a plain description of the mere goods themselves. Thus, the act of walking could be defined, either roughly as understood by everybody, or scientifically as understood by a physiologist; and we could easily imagine a hundred persons all performing the described action so as to fulfil the definition unmistakably. In answer to the question: 'What are these people doing?' we should instantly reply, 'They are all walking.' But look! No. 1 is walking in a dignified and stately manner; No. 2, an old soldier, marches erect as if on parade; No. 3, a ploughman, 'homeward plods his weary way'; No. 4, a happy and healthy youngster, moves without apparent effort, his feet 'scarcely touching the ground'; and so on throughout the remaining ninety-six. The 'style' of walking is different in the case of each person. Next, consider the whole world in relation to our likes and dislikes. At every waking moment we are, all of us, engaged in judging, weighing, balancing, comparing, appreciating, admiring, preferring, and rejecting. These actions, or reactions, are continuous and mainly unconscious or semi-conscious. One sort of chocolate is resistant to the teeth and slightly bitter: we like that. Another sort is gratefully smooth in taste; we like that too. One sort of friend is kind and restful; another sort is clever and mentally stimulating; we consider ourselves lucky if we can secure one friend of either sort. And so on, unendingly. Put all these things together, and sum them up as 'quality.' Now think over afresh the expression 'Style and Quality.' After all the specific 'topics'—pitches, time-spotting, bar-structure, &c.—have been attended to, adjusted singly, and duly put together, there remains this master-topic of Style and Quality, which is not really a topic at all, but rather the spirit or soul of the music itself. In every thought or action which comes under the heading of Style and Quality it is the taste, or choice, or preference of the artist that is called into play, his mere *skill* (in obedience to the composer's written wishes) being taken for granted. And if we want to realise (= bring into being) to the utmost extent the 'values' that are latent in the art of music, we must ascend to the plane where they reside, that is to say, the particular region of feeling in which music becomes a vital reality. Many philosophers have tried to express what they divine to be the infinite human value which music contains. I think that Plato got as near to it as anybody, in that celebrated passage out of 'The Republic,' where he says (I quote from Dent's 'Everyman' translation):

On these accounts, therefore, Glauco is not education in music of the greatest importance, because the measure and harmony enter in the strongest manner into the inward part of the soul, and most



powerfully affect it, introducing decency along with it into the mind, and making every one decent if he is properly educated, and the reverse if he is not? And, moreover, because the man who hath here been educated as he ought, perceives in the quickest manner whatever workmanship is defective, and whatever execution is unhandsome, or whatever productions are of that kind; and being disgusted in a proper manner, he will praise what is beautiful, rejoicing in it, and receiving it into his soul, be nourished by it, and become a worthy and good man; but whatever is ugly, he will in a proper manner despise and hate, whilst yet he is young, and before he is able to understand reason; and when reason comes, such an one as hath been thus educated will embrace it, recognising it perfectly well from its intimate familiarity with him. It appears to me that education in music is for the sake of such things as these.

To this deeply inspired idea of Plato's should be added just one practical notion as to the method or procedure which we have to adopt if we want to obtain the full benefit of a 'musical education.' Constant and life-long exercise of the faculty of Taste; that is the practical notion. Listen; choose; reject. In order to complete the practical notion about the constant exercise of taste, we may bring in the ideas of two other philosophers, viz., Darwin and Bergson. Darwin, or rather his disciple, Herbert Spencer, taught 'Natural Selection' and the 'Survival of the Fittest'; Bergson spoke of 'Creative Evolution.' Now, whenever a string quartet is in rehearsal, there is always a sort of co-operative competition going on concerning the way in which things ought to be done. So many men, so many minds. Each of the four players in our S.Q. team has, to begin with, his own way of playing a given bit of tune, or rhythm, or bowing. Gradually, as the rehearsals proceed, the less perfect renderings should tend to disappear, while the more perfect renderings come to the front, to be further improved in the light of fuller understanding. That is what I mean by natural selection as applied to Style and Quality in S.Q. playing. I shall come back to this later. Meanwhile, let us apply the general idea of Style and Quality to a few of the more important topics.

Take, for example, the topic of Speed or Tempo. Nearly every junior S.Q. team approaches this topic in the wrong way. Somebody asks: 'How fast do you take it?' Somebody else, who does not know the answer, arbitrarily fixes a speed, and the 'music' is forced into that speed. The right procedure is entirely different. First study carefully the Italian or other words at the head of the movement, such as *Andante tranquillo*, *Allegro vivace*, &c. This yields a general idea as to the required mood and speed of the movement. Next, look carefully at the movement as a whole. Examine with special care the particular bar or passage which contains the greatest number of notes in a bar. Try this bar or passage over in the mind, meanwhile 'acting' the bowing. In nearly every case this plan will result in the selection of an approximately suitable speed for the whole movement. Next, begin to play. Very soon a feeling of pleasure and comfort will confirm, or a feeling of distaste and awkwardness will upset, the postulated speed. At this point any one player of the four may initiate a slight alteration in the period of pulsation, and henceforward the movement continues indefinitely to be subjected to all sorts of (slight) modifications until at last everybody is satisfied. Avoid interpolated speech ('one, two, three, four,' &c.), tapping on the floor, 'counting a

bar for nothing,' and other barbaric devices. You may look at the metronome mark, of course, and even set the metronome going for a few seconds in order to make sure that you understand the mark. But do not attach too much importance to metronomic indications. They are generally wrong. Even if the metronome mark is right for performance under concert conditions, it may be wrong for an amateur rehearsal, especially if the movement is full of technical difficulties. So you see there is really nothing for it but to trust to your own taste and judgment with regard to speed. And that is what I mean by applying the idea of Creative Evolution to the topic of Tempo in S.Q. playing.

I have already treated at considerable length the allied topics of Pulsation, Periodic Accent, and Bar-Structure. If we import into this group of topics our recent ideas regarding Style and Quality, quite a new world of musical interest is opened up. I suppose there is no more fruitful source of deadly dullness in S.Q. playing than the prevailing ideas which govern our amateur treatment of pulsation, &c. Young players think that the time-signature tells them how many beats there are in the bar. It does no such thing. They think that the 'beat' unit, when once it has been found, is also necessarily the 'mental pulsation' unit. It very often isn't. Given, say, the signature 4-4, a good conductor will generally beat a square four in a bar; but if the movement is slow, he may prefer to beat eight, and, alternatively, if the movement is quick, he may quite reasonably choose to beat the first and third crotchets only, adding a slight intermediate gesture for crotchets 2 and 4. Also, at the very same time that the conductor is beating four crotchets, the players may be mentally ticking-off quavers at the rate of eight, or even semiquavers at the rate of sixteen, in each bar. In fact, in most music which is at once slow and a little intricate in 'time,' it is a distinct advantage to be able to do this, unconsciously and as a matter of habit (see, for example, the following, from Bach's Overture in D):

EX. 1.

Here the time-signature is C. It should, perhaps, be 8-8, for that is how the conductor beats it—eight quavers in a bar. But the players meanwhile had

better beat semiquavers in their minds. Now for the application of Style to Periodic Accent. Some music is intended to sound *marcato*, that is to say, the salient time-spots, or periodic accents, are struck or bumped so as to tell out in contrast to the 'unaccented' beats. In other pieces all the beats are kept down, or else worked-up, to very nearly an even level, as in organ music. It is the business of the team to develop a keen sense of variety in this topic, and to give to each movement exactly the degree of smoothness in the contour or of sharpness at the edges which suits it best. Sometimes the first subject is bumpy, and the second subject smooth and flowing. Search for opportunities of contrasted effect, and, when found, practise them with ever-increasing keenness.

Another style-and-quality subject is the topic of Intensities. Here, again, I find it necessary to attack prevailing ideas. Most amateurs begin by talking about expression, when they mean volume, or dynamic variations. Now that is a vile use of a good word. Amplitude, or volume, is only one of the variable elements which, together, make up musical expression. Let us, therefore, cease to speak of marks of expression; a better term is intensity marks. Then, many people think that the first and last requirement, in matters concerning intensity of tone, is obedience to the 'marks.' Disastrous error! Look up all the instrumental music you possess, and test the following statements. String music falls into four periods in respect to this question. Period I., Fantasies, &c., of the Tudor times: no marks whatever! Clearly, there is nothing here to obey. Period II., Corelli, Handel, &c.: no 'marks' other than an occasional *forte* or *piano*. Here, again, the player is left to find his own scheme of intensities. Period III., Haydn, Beethoven: some very good marking, mostly by Beethoven, but also some very bad, especially Mozart's. Here the player is sometimes helped, but often misled. Period IV., modern composers and modern editions of the classics: mostly very careful and ample marking, but quite a lot of it mistaken or bad. For an instance of misleading or incomprehensible marking, see the first movement of Mozart's Quartet in G, Ex. 2, below:

Ex. 2. *Allegro vivace assai.*

The musical score is for a string quartet, specifically the first movement of Mozart's Quartet in G major. It is labeled 'Ex. 2. Allegro vivace assai.' The score consists of five staves: Violin I, Violin II, Viola, Cello, and a lower section (likely Bass). The music is in 3/4 time and features a mix of eighth and sixteenth notes. Dynamic markings of *f* (forte) and *p* (piano) are used throughout. There are also accents over certain notes. The lower section of the score is partially cut off at the bottom of the page.

If you care to make an almost exact analogy to this passage, as *marked*, try to recite the first couplet of Goldsmith's 'Deserted Village' thus (shouting the words printed in capitals and whispering the words printed small):

'NEAR YONDER COPSE WHERE once the garden  
smiled,  
AND STILL WHERE MANY A garden flower grows  
wild.'

Thus, you see in this matter of loudness and softness, increase and diminution of tone, and so on, that the only safe guide is your own feeling, and that the copy will not help you, except in a general way, and not always even in that fashion. Add that effects of intensity are always *relative*. There is no need to strive after big tone. Listen for a certain sensation, akin to pain, which always accompanies undue pressure on the bow. Excess of muscular action does not lead to fuller tone. At close quarters (*i.e.*, to the players themselves) it certainly does make more noise, but a very little farther off, especially in a big room, it actually produces less tone than the gentle contact of the bow moving at a fair pace not too far from the bridge. Among youthful and eager teams there is generally a sort of friendly and artistic emulation in this matter of tone. Turn this rivalry into a quest for (1) quality rather than volume, or quality added to volume, and (2) a competition to decide who can produce the softest tone when required—leaving those unable to reduce painfully conspicuous. It is a great day in the history of any S.Q. team when all become consciously aware of the infinite range of effect which is rendered possible to them as soon as they learn to *save up* their 'big noise' for infrequent and carefully built up climaxes, and to spend all their pains and devotion in finding new and ever new colours and textures among the *mezzo-forte*, *mezzo-piano*, *piano*, and *pianissimo* regions of tone-volume. It is a mark of true artistry and craftsmanship to work inside, and even well inside, the limits of the given medium. Great painters do not load their canvases two inches thick and then stick bits of tin into the heaps thus made in order to brighten the colour. Similarly, string players who feel that they must always play loud, and then even louder, should give up their present instruments and take to blowing the cornet.

Yet another topic which calls for style-and-quality treatment is the topic of Tone-Colour. Taken in combination with Intensity, this topic can be made to give the S.Q. team more beauty, and more musical delight, than any other department of its work. Begin with a sort of working hypothesis (1) that the grouped instruments *can* produce an infinitely varied range of colours, and (2) that each tune or passage *requires* a colour peculiar to itself. Then set to work to find first this colour, then that. A certain amount of spoken debate may at first be allowed, because the analysis of bowing technique in relation to colour is very complicated. Thus, if I play (1) with bow flat on string, (2) near the bridge, (3) clinging with firm elastic contact to the string, (4) moving the bow rather fast, I ought to produce a certain sort of loud and resonant tone, somewhat analogous to a blazing crimson; while if I play (1) on one hair of the bow, (2) far from bridge, (3) hardly touching the string, (4) and moving the bow slowly, the result should be a very pale bluish little sound. But as the months go on, even these subtle details can easily be communicated without

the aid of words. Players should, during their individual home practice, try to discover all sorts of different tone-colours on their respective instruments, and should bring the results of their researches to the S.Q. rehearsal.

There are still many other topics which should be severally attended to in subjection to the conditions governing style and quality. One is the actual *degree of separation* that is required where the notes are not *legato*. Some music is in the connected style (= *legato*), and must be played either in slurs or with a 'smooth turn' at each change of bow direction. (E.g., the theme of Haydn's 'Emperor' Variations in Quartet No. 77.) Other music is in the separated style, that is to say, the bow must be stopped in order to produce a silence between each note and the next. See, for example, the last three notes in the following passage, which opens Beethoven's Quartet, Op. 18, No. 1:

Ex. 3. *Allegro con brio.*

Now there is nothing which calls for creative, co-operative treatment more than this question of degree of separation. Which do you like best, very short separated single quavers or somewhat longer ones? The same problem will crop up in every quartet you play, and the solution or answer will be different in every case. Nobody has the authority to dictate in these matters. Different players have different characters, and will decide variously; even the same players will interpret the music sometimes one way and sometimes another. But at any given rehearsal everybody *must* be doing the same phrase in the same way; and the intensive listening required throughout the team is exactly the sort of activity that I am recommending to you as a basis of all your work. As to all the other topics which should be subjected to the 'Style and Quality' idea, I am beginning to think that I shall have to write a whole book in order to include them, for there certainly is no more room for them here. Just a short Coda, and I must leave the subject for the present.

Our S.Q. team is not merely an executive. It is, far more correctly, a unified group of creative artists. This is true, notwithstanding the fact that the composer has, in the deepest sense, completed the work. That is to say, that he has conceived and thought out everything to the last detail concerning tune, time, tone-colour, &c. But his written parts do not give the whole work in this sense. Under the limitations imposed by an imperfect musical notation, he has given us only a working drawing, and could, indeed, give us no more than that. We have to supply all the more musical detail, such as the finer nuances of intensity, all the tone-colour, and the smaller variations in the pulsation due to the shape of the tune, &c. Further, we have to discover somehow or other the rhythmic spirit of everything

we play. And my final message to you is that you must, if you want to be good S.Q. players, spend years in the cultivation of your listening powers, your desire for perfect ensemble, your research for appropriate tone-colours, &c., all according to some determined plan such as I have thus imperfectly outlined under the heading of Style and Quality.

## NEW LIGHT ON LATE TUDOR COMPOSERS

By W. H. GRATTAN FLOOD

XXX.—PHILIP ROSSETER

In the October number we have seen that Dr. Thomas Campion bequeathed all his worldly goods to his friend and fellow-musician Philip Rosseter. Although not so stated in any of our musical histories, there is good ground for claiming Rosseter as of Irish ancestry; at least, like Dowland and Campion, he was of Irish parentage, as was also Henry Purcell a century later.

It has been assumed that Philip Rosseter was born 'about the year 1575' (according to Dr. Fellowes, in 'English Madrigal Composers,' 1921); but as he was beginning to write verses in 1590, I take it that the year 1573 is more likely. His father was one of the Rosseters of Rathmacknee, co. Wexford, a wealthy Anglo-Irish family that drifted to London early in the reign of Queen Elizabeth. Following in the wake of his countryman, John Dowland, he was a brilliant lutenist. Rosseter was a friend of Thomas Campion. His two 'Books of Ayres' (1601) would alone be sufficient to mark him out as a lute composer of considerable eminence; but under King James he practically abandoned music for theatrical ventures, and issued only one further volume—in 1609.

Between the years 1590 and 1600, Rosseter collaborated with Campion in some 'ayres,' and at length, in 1601, appeared his 'Two Books of Aires'—each containing twenty-one songs—

... set forth to be sung to the Lute, Orpharion, and Bass Violl, by Philip Rosseter, Lutenist, and are to be sold at his house in Fleet Street near to the Gray-hound, at London.

The work was dedicated to Sir Thomas Monson, and the words of the two books were by Campion, but Rosseter composed the music for the first half. He tells us in the Introduction that the two books were issued in the author's interest, inasmuch as many versions had appeared and had been claimed by others, having been also corrupted in transcription.

In 1604 Rosseter succeeded Walter Pearce as one of the Court lutenists, and retained the post till his death. The exact date of his appointment is November 8, 1604 (Audit Office, Declared Accounts), and he was given a salary of £20 a year, with an allowance of £16 2s. 6d. for livery.

In 1609 Rosseter published 'Lessons for Consort' (dedicated to Sir William Gascoyne, of Ledbury), and at the close of the same year he bought off the St. Paul's Players and formed a company of boy-actors. Through the influence of his friend Sir Thomas Monson he obtained a new patent, dated January 4, 1610, by which the Children of the Chapel were re-formed as the Children of the Queen's Revels Company, at Whitefriars—of which theatre one of the shareholders was David Barry, an Irishman, author of 'Ram Alley.'

No doubt jealousy at the success of the newly-formed children's company at Whitefriars led to Rosseter being presented at the Consistory Court of London, on December 21, 1610; but nothing further was done in the matter.

Rosseter produced 'The Coxcomb,' at Court, in November, 1612, and 'Cupid's Revenge' on New Year's Day, 1613. From Cunningham's 'Revels at Court,' we learn that Rosseter received £6 13s. 4d. (by warrant of November 24, 1612) for presenting his play before the Prince, the Lady Elizabeth, and the Prince Palatine; and (by warrant of May 31, 1613) payment of £13 6s. 8d. was given him for two plays by the Children of the Chapel.

In March, 1613, Rosseter's company was joined by the Lady Elizabeth's Servants, and on July 13 of that year he and Henslowe were licensed to erect a new theatre in Whitefriars. However, this venture was short-lived. On May 31, 1615, a patent was granted to a syndicate, including Rosseter and Robert Jones, to build a theatre in Puddle Wharf, Blackfriars; but again the venture was blocked, by the Lord Mayor and Aldermen—when the building was nearly completed—by order of the Privy Council, on September 26, 1615.\*

On October 31, 1617, a new Children of the Queen's Revels Company was organized by Robert Lee, Philip Rosseter, William Perry, and Nicholas Long, and they played at Norwich on August 29, 1618.

No other mention of Rosseter has been traced until 1620, when he was made heir to his friend Campion. A year later a warrant was issued for payment to him of £5 'for strings for the Bass Lute for the year 1621' (December 28, 1621).

Rosseter did not long survive Campion, as his death took place, in Fetter Lane, on May 5, 1623, and on May 7 he was buried at St. Dunstan's-in-the-West, Fleet Street, where reposes also Campion: thus the two friends, united in life, are not divided in death. Rosseter was survived by his widow and two sons, Philip and Dudley, and his will was proved on May 21, 1623.

Although a selection of eight of the forty-two songs in Rosseter's 'Book of Airs' was reprinted in 1907 as vol. iv. of the Oriana Madrigal Society's publications, yet it was not till 1923 that Dr. E. H. Fellowes gave us a scholarly reprint of the original works, together with a translated and transposed version, and a suitable pianoforte accompaniment ('The English School of Lutenist Song Writers,' London: Winthrop Rogers). This valuable publication makes accessible the songs of this late Tudor composer after three hundred and twenty years of neglect, and affords 20th-century musicians an opportunity of doing justice to an accomplished song-writer. Students may also profitably consult the chapter on Rosseter by Peter Warlock in his recent book, 'The English Ayre' (Oxford University Press, 1926), who, apropos of 'What then is love but mourning?' says: 'There may be greater songs than this, but none more near perfection in its kind.'

\* Acts of the Privy Council of England, 1615-16. (1926.)

The 'Christmas' Oratorio will be sung at Christ Church, Lancaster Gate, on December 21, at 8.15, by the choir (augmented) and an orchestra of strings and drums from the R.C.M. Mr. Thalben Hall will be at the organ, and Dr. Davan Wetton will conduct.

Don't judge the B.B.C. by the children's hour or the variety entertainment. I know they are dreadful.—*Sir John Reith.*

## ASSOCIATED BOARD PIANOFORTE EXAMINATIONS: NOTES ON THE PIECES

BY ERNEST FOWLES

(Concluded from November number, p. 996.)

### HIGHER DIVISION.—LIST A

No. 31. Heller. Prelude in E flat, Op. 81, No. 19.—One of Heller's gracious contributions to pianoforte music. It is not great in the accepted sense, but it charms, and within certain limits, satisfies the musician of judgment. We must be grateful to the Associated Board for these peeps into some of the music of former days. (I am trying to give similar peeps to readers of the *School Music Review*.) This Prelude represents perfect unity of style. Once only does the composer break the uniformity, and the player must give the chords of that break an effect of anticipation, not of completion. The primal need of the music is a clear and personal, though not forceful, tone in the case of the melodic sounds throughout. The broken chords must be *sotto voce*, except when climactic points occur. The pedalling given is not good, and must be revised by the individual teacher or student. Tempo, about crotchet = 112.

No. 32. Beethoven. Bagatelle in G minor, Op. 119, No. 1.—The chronology of this Bagatelle almost certainly places it twenty years later than that of No. 29, *q.v.* As certainly the material of this is more mature and more individual to the great master. There is a more spacious air in the music of the Episode and in the cross-rhythm of the Coda. As in the case of No. 29, the form should be examined with a view to the interpretation. From the piquant strains of the first section, we pass to the thoroughly Beethoven atmosphere of the second. Note that the latter contains a middle phrase, the playing of which seems to qualify and affect the whole. The use of accented auxiliary sounds in the last section is noteworthy. They must be distinctly, though gently, accented. The pace of the whole may be about crotchet = 152.

No. 33. Rameau. Rigaudon.—A jolly transcription of music which lends itself easily and appropriately to treatment of the kind. It is well to be reminded of Rameau, the philosopher, mathematician, theorist, and composer. He was a contemporary of Bach, and it is interesting to note that 'Dardanus,' whence this Rigaudon has been taken, was produced in 1739. The Rigaudon was popular in France throughout the 17th century, but this example does not follow the form of the dance then accepted. It is of an altogether freer type, and illustrates the experimental side of Rameau's work. Notice in particular the interesting expansion of the last repetition of the sequence which begins after the first double-bar. The music requires alternate phases of lightness and brilliance, and should be played with its dance origin always in mind. The Trio really calls for a slightly diminished speed, with attention to *cantabile*. In fact, this is the main difference between the two parts. The first requires an incisive type of tone, the second a purer and more melodious treatment. The speed of the Rigaudon proper may be about minim = 84; that of the Trio, slightly less.

No. 34. Thomas F. Dunhill. 'Jack Tar's Dance.'—This sparkling and very characteristic piece brings before the mind a rollicking, care-free, and laughter-moving sailor. A dance of this kind,



albeit transformed into an art-form, should be performed strictly, as though in actual accompaniment to the antics of a sailor ashore. Perhaps a little latitude in this respect may attach to the middle section (bars 16 to 30), but there can be no doubt that the rule holds good as regards the treatment of the main subject and of the Coda. One word of warning may be helpful: avoid emphasising the metrical accents—they can be trusted to look after themselves—but give full outline to those which delineate the rhythm. The tempo seems to be between  $\text{minim} = 92$  and  $104$ .

## HIGHER DIVISION.—LIST B

No. 35. Heller. Study in D, Op. 45, No. 3.—Musical culture may be said to start when one can hear two individual parts proceeding simultaneously. It does not follow that the playing of two parts brings about the power to hear them. Keyboard practice is often but a slender reed for aural support. Here is an opportunity to cultivate the power. Let the student play one of the parts in bars 1 to 9 and hum the other, adjusting the octave pitch to suit the voice. Should the Study be used only for this purpose, it will prove ample justification for any effort expended upon it. We do not ordinarily use the voice in pianoforte practice: the loss is entirely ours. Every phrase we sing or hum returns to us with enormously increased playing power. A word with respect to the phrase-marks. Those in bars 1 to 9, and in other places of the same kind, are of *mental* significance. The hand is not raised, of course; but, provided that the phrase-waves are present in the mind, an involuntary tone-modification will occur at the intersection of the phrases, and that is all which is required. The tempo may generally be about  $\text{minim} = 63$ .

No. 36. Arne. Andante from Sonata in D minor.—It is intensely interesting to find in our native Arne that tendency to the future sonata form of Haydn, Mozart, and Beethoven which was being developed about the same time by C. Ph. E. Bach. Arne was four years senior to the latter, and twenty-two to Haydn. It is therefore evident that in any consideration of the growth of the sonata the name of Arne should be taken into account. Here we have a sharply-defined first subject, an equally definite transition leading to a short (and, according to the age, slightly apologetic) second subject. Thereupon follows an interesting development. The recapitulation pursues the plan subsequently adopted by every master of the sonata. Upon these facts the interpretation largely rests. The greatest care is due to every phrase-mark. The entries of the first theme at bars 38 and 46 should be emphasised, but the stress should be in favour of the latter, that being the real re-entry. The tempo should be easy and flowing, say, between  $\text{crotchet} = 100$  and  $108$ .

No. 37. Edgar L. Bainton. 'The Rivulet'.—The passage-playing is fairly difficult, and needs the utmost care in fingering. Juveniles are often amiss in this respect. Should passages of this kind be played once or twice with loose or incorrect fingering, a wrong mental image of the fingering is acquired, and any possible condition of original freedom entirely lost. There is abundant opportunity for *cantabile*, and, as in bars 3, 4, &c., two types of touch are in contrast. The poetic motto given should be repeated aloud at every stage of study, if only to prevent unconsciousness of the rippling nature of the music. The latter need also negatives

any pronounced climaxes. The rapidity of the movement does not detract from the general placidity of the music. The idea is a babbling brooklet, and the thought must always be in the mind. The tempo should, if possible, be as fast as  $\text{crotchet} = 116-120$ .

No. 38. Ivor R. Foster. 'When Granny was Young'.—The charm of this piece is in its reminiscent mood. Granny looks back to the time when music meant little more to young people than the stringing together of bright tunes which, if they recalled the dance—well, then, so much the better. The composer has put this idea into art-shape, and very successfully. It might even be hinted that the music is in modern Rondo form! There are three main tunes, and each asks to be played in a style peculiar to itself. The first is of a rollicking, but not obstreperous, nature. The second starts in bar 17, and is obviously reminiscent in a more tender degree. It requires a pure *cantabile*, and strikes a very personal note. The third tune forms the subject of the Episode, and reminds us of a country dance. The whole should be played with great unity, and with never a moment of forgetfulness of the purpose and origin of the music. I suggest for the tempo dotted  $\text{crotchet} = 72-80$ .

## HIGHER DIVISION.—LIST C

No. 39. Czerny. Study in C, Op. 299, No. 6.—(See my remarks under No. 27.) This Study would be invaluable if transcribed for the left hand also. Nothing but what is positively harmful can be done here in the absence of a prepared hand; prepared, that is, through a proper knowledge of the muscular activities. The Study abounds with discipline in the lateral and rotational adjustments. In early efforts these adjustments may be *outwardly* exaggerated. Ultimately they should be realised as *inward* functional activities of the muscles. Hence, the tempo should depend upon the progress made in these respects. It may be as low as  $\text{crotchet} = 108$ , or as high as  $\text{crotchet} = 138$ .

No. 40. Haydn. Allegro molto, from Sonata in G.—This slight and genial movement closes a Sonata. It is written in a happy vein, and this must dominate the performance, which, though it take account of every means of tone-contrast, should not be heavy or over-pedalled. Haydn's treatment of the keyboard is nearly always decorative. The rendering of his figures and other kindred features calls for lightness of touch and treatment. It is not generally realised how advanced he was in a perception of the possibilities of instrumental rhythm. He was not antipathetic to the recognised forms of what is known as regular rhythm, but he delighted to make experiments. Observe the first subject in two five-bar groups, the transition passage in groups of three and eight, the second subject in five- (overlap), four- (overlap), and five-bar groups. Let the tempo be about dotted  $\text{crotchet} = 60$ .

No. 41. J. S. Bach. Prelude in D minor.—(Compare the remarks under No. 28.) Here, also, we find the mingling of the purely harmonic with passages of a quasi-contrapuntal nature. In the former cases, at least, it is wise at first to play the harmony unbrokenly. One has to keep in love with Bach's harmonies. They are like a rock, enduring through the ages. The phrase-marks are, of course, not Bach's. They have been added by editors as aids to performance. These are quite good as *mental* guides (cf. No. 35). The marks of expression

are also helpful, but the player must avoid all exaggerations of tone. At the same time, do not let this deter you from finding points of intensity and from revealing them in your playing. Roughly, the speed may be about crotchet = 132.

No. 42 Felix Swinstead. 'To the Moon.'—An eerie effect of soft, swirling sound-groups, with a melody floating above. The high register in which most of the music is written contributes greatly to this effect, and it is to be noted that when a real bass-sound is reached (bar 21) a climax is inevitable. It is to be presumed that the Coda requires the *forte* atmosphere to the end, but this is not made quite clear. What is the exact idea underlying the music? Is it the sailing forth of the moon from behind a cloudbank—passing, that is, from semi-obscurity to her fullest glory in the heavens? Tempo, about dotted crotchet = 60.

#### INTERMEDIATE GRADE.—LIST A

No. 43. Domenico Scarlatti. Sonata in F sharp minor.—Scarlatti is to the musician what Villon is often to the reader of French poetry: he seizes you, takes you back to his own times, and makes you live again in the days when music was feeling its way towards its great ideal. There is no excuse for neglecting Scarlatti, and this example will remind teachers of the greatness of the blank when his works are unknown and unpractised. Phrase-marks are here omitted at the very places where they might have been of service. Thus, place a mark of the kind ending upon the first note of bars 2, 3, and 4. (Compare my remarks respecting this point under No. 35.) Scarlatti's 'Sonatas' are infinitely varied, but one point generally distinguishes them all—the 'pure *legato*' style should be avoided. His passages are piquant, and the notes stand out in the manner of minute reliefs. Any enforced 'smoothness' of performance must spoil this characteristic. Let all the passage-playing be the embodiment of clearness and of finger (or hand) perspicacity, and the desired end will then be attained. Give special heed to the make-up of this music. It is formed by a skilful union of many thoughts of greater or lesser extent. The interpretation must depend upon a consciousness of the relative position of these thoughts. Place the tempo in the region of crotchet = 108.

No. 44. J. S. Bach. Sarabande, from 'French' Suite in D minor.—Many of Bach's slower pieces suggest, now a vocal atmosphere, now one pertaining to strings. If you think of this beautiful Sarabande in this light, it will help you to realise how important it is to sustain the long sounds and to use the *cantabile* style throughout. Some insight as regards part-movement is essential. Listen to the parts moving in bars 9 to 12, and elsewhere. How deftly and how sweetly they fit into the scheme! Remember that the Sarabande was bequeathed to Spain by the Moors when they were expelled in 1610. So great a tradition has the dance. The word *nobilmente*, though not Bach's, amply describes the atmosphere. The pace should be broad and dignified, about crotchet = 56.

No. 45. Haydn. Capriccio in G.—It is a question whether the Associated Board should give encouragement to abbreviations of this kind. Frankly, it is abhorrent to me; but, then, I may be a purist, although deeming myself to be almost the exact opposite! Haydn is too great thus to be dealt with by 20th-century editors. But we must take the music as it is presented to us here. One point of interest seems to dominate the whole—Haydn's

desire to make the work a logical development of the first thought. The first two-bar phrase continually appears under new conditions, e.g., bars 24-25, on p. 9, top of p. 12, and elsewhere. The music is cast in a rather limited register, and this makes it all the more needful to remember the points raised under No. 40. In this case every consideration of interpretation is subservient to clearness of utterance. The music is ably edited, and the phrase-marks are of real use. The tempo should be in the neighbourhood of dotted minim = 56, and the qualifying term *ritmico* should be carefully remembered throughout.

No. 46. Grieg. 'At the Cradle,' Op. 68, No. 5.—Those who heard Grieg play this little piece will remember the pathos with which he invested it. It is less a Cradle Song than an epitome of the feelings of one looking on the scene depicted. As the music passes to the end, you tiptoe out of the room. That is the impression to be realised. Let the tune of the main subject be emphasised but ever so little. Do not exaggerate the *fortes*. Let them just swell out the phrase, and no more. Much depends upon the pedal, used more or less melodically in the subject and more or less harmonically elsewhere. Grieg's own tempo was about crotchet = 84.

No. 47. Chopin. Mazurka in A minor, Op. 67, No. 4.—Mood is the key to the interpretation of Chopin's Mazurkas. In no other class of composition does he so vividly make his subjects the embodiment of mood. In a large number of the Mazurkas, three moods are apparent, and success in performance is the outcome of perceiving these moods and placing them in effective contrast. Thus, the first mood (bars 1 to 16) contains a touch of sadness coupled with resolution. The second (bars 16 to 32) is more winning, and seems to forget both sadness and resolution. The third mood (the portion within the altered key-signature) approaches, though it does not reach, the spirit of joviality and contentment. Study each of the three singly, but always with reference to the movement as a whole. Tempo (general) about crotchet = 132, but it must necessarily vary with the moods.

#### INTERMEDIATE GRADE.—LIST B

No. 48. Heller. Study in D minor, Op. 46 No. 14.—This is not the Heller of No. 31, but another of his kaleidoscopic phases. Here he is strenuous and climactic. Let each *motif* of the main subject be crisp and impelling, avoiding any pedalling which threatens to destroy the needed clearness of diction. The new thought which enters at bar 21 is essentially *agitato*, and reaches its zenith from bar 27 onwards. Observe the antithesis between the shading-off passage in bars 9 to 12 and the version of the same in the last twelve bars. In the latter, a spirit of haste, fading away into the remote distance, rounds off the music. The general speed may be about dotted crotchet = 80.

No. 49. J. S. Bach. Courante, from 'English' Suite, in G minor.—Some of Bach's dance tunes are hard to read because they are cast in an unfamiliar notation. This is an instance. If the student be directed to write a bar or two with the crotchet as the beat-note, clearer vision will result. The dance form known as the Courante (French), or Corrente (Italian) should be examined. The French type is in a more serious vein than the Italian, the latter being essentially florid and non-contrapuntal. This is an example of the former, and follows upon

the lines laid down by Couperin. Strictly speaking, the passages should not be *legato*, but detached. Here, however, *legato* indications disclose the mind of the editor, and it would be wise to observe them, though without stressing the *legato* atmosphere. Great care must be taken to particularise the entries of the various 'voices,' and equal interest must be given to every 'voice,' especially to those within the musical texture. Tempo about *minim* = 76.

No. 50. Mozart. Theme with three of the Variations 'On the Minuet of Mr. Duport.'—Mozart made many variations, but he never reached that intellectual grip and independent significance which, later on, distinguished those of Beethoven. Little need be said of the Theme, except that it probably owes much to its delicate treatment by the composer, a feature which must find a response at the hands of every player. The three Variations are each illustrative of a particular form of diversity. Variation 1 is merely a melodic commentary and nothing more. Here the original tune should be held in the mind during its embellishment by the hand. Variation 2 is one of Mozart's attempts to produce an independent version of a theme. While the form is retained, the harmony is occasionally changed; and this provides a very welcome relief from the harmony of the original. This Variation demands a quasi-bravura treatment. Variation 9 is an ingenious transformation of the time-grouping; it must be played piquantly and practically in exact tempo. The Coda is peculiarly Mozart's, and the untimed cadenza occupies a place suggestive of its significance in works of larger calibre. The appropriate tempi are as follow: crotchet = Theme, 100; Var. 1, 108; Var. 2, 112; Var. 9, 112.

No. 51. Chopin. Prelude in B minor, Op. 28, No. 6.—One of the master's matchless lyrics. It needs a highly sensitive grasp of rhythm, of tone-colour, and of climax. Observe the first phrase-wave—how it rises and falls to the first sound of bar 2. This wave occurs three times, each with increasing emphasis. Consequently, the highest point of intensity in the first part occurs on the G in bar 5. The monotonous accompaniment is broken at bar 6, when bass and treble momentarily unite in dual melodic strains. The culminating point of the music occurs at bars 13 and 14, but no great stress is needed. The tension is restrained, and the wonderful *sostenuto* passage leads the mind back to absolute rest. Truly, music to live with and to remember. The tempo rests with the temperament of the player. Actually, it might be about *quaver* = 72.

No. 52. H. Balfour Gardiner. Gavotte in D.—Like many modern gavottes, the tempo is comparatively fast, the structure of the passages only justifying the direction *Tempo di Gavotta*. The vivacity of the music demands a fairly strict time-line; in fact, this is a necessity in the first appearance of the main subject. Observe that, though in three-part shape, the tonic key prevails throughout. Nevertheless, no feeling of monotony is felt. Probably the mind is so occupied with the vigour of the whole piece that the sameness of key is unnoticed. I stress this, because it shows quite clearly that the music rests wholly upon its vivacity. When the triplets enter in the middle section, there must be no diminution of speed. The excitement must be kept up throughout. Then the music will be found delightful. It is a little difficult to suggest a comprehensive speed; therefore, I fall back upon the mean, *minim* = 66.

## INTERMEDIATE GRADE.—LIST C

No. 53. Czerny. Study in F, Op. 299, No. 12.—A test of endurance—for thus must it be ultimately regarded. Take, as a preliminary exercise, the first bar finishing (for rhythmic reasons) on the first sound of the following bar. This suggestion may be followed in every bar, and even in every section of a bar. No one should attempt the Study who has not mastered the elements of arpeggio playing, for otherwise permanent mischief must be the result. For myself, I should prefer to start *piano* and work up gradually to the climactic point marked by the *ff*. At any rate, it would be more interesting than keeping the steam full on all the way. The tempo necessarily depends upon the skill. It may be as low as crotchet = 104, or as high as crotchet = 132.

No. 54. Rameau. 'Le Rappel des Oiseaux.'—This exquisite early 18th-century piece is a veritable *multum in parvo*. (Recall my remarks under No. 23 with reference to atmosphere.) In a very special sense we have here to remember the instrument for which Rameau wrote this piece, with its adaptability to the lightest effects and its evanescent tone. Hence, all heaviness, or, relatively speaking, all fullness of tone must be avoided. The direction *non legato* sums up the type of key-treatment desired, and this must be in the mind when the conventional *legato* signs are added. The pedal is not prohibited, but it must be used with supreme discretion, and never so as to obliterate the delicacy of the figures. The tempo may be approximately crotchet = 88.

No. 55. Beethoven. Minuet and Trio, from Op. 10, No. 3.—A difficult task! The first section calls for unusual power in *cantabile*, seeing that the latter has to be exercised in conjunction with quietly moving under chords. The brief middle section calls for two remarks: (1.) The change of atmosphere and need for a vigorous treatment of the imitations; (2.) Care in the management of the shake. Ordinarily, the first two crotchets in the lower staff are taken by the right hand simultaneously with the shake. Having regard to the conditions of this standard, I agree that the two notes should be taken by the thumb of the left hand. By the way, the prefix before the shake note does not seem to me authentic. The Trio should follow on at the pace of the Minuet. This is essential in view of contrast and of the spirit of the alternative movement. It must be played with great aplomb, climactically throughout, and with the thought that the aim of the last bars is to produce a yearning for the return of the Minuet. A mean tempo will be found at dotted *minim* = 72.

No. 56. Harold Samuel. Scherzetto.—Music which, with harmonies of the long ago, succeeds in yielding a modern flavour to the listener. The *motif* with the doubly dotted note runs throughout, but occurs in various forms, sometimes with the dots replaced by rests—an obvious but very effective diversion. It is in this motif that the key to the interpretation must be found. Take three examples as an indication of its variety—bars 1, 27, and 46. Music of this kind depends greatly upon dynamic variations; in truth, much of it recalls the decorative school of classic times, and should be dealt with accordingly. The tempo may be about dotted *minim* = 69.

No. 57. William Alwyn. 'Violets.'—A slight lyric with some harmonic interest. The repetition of bar 4 at the close of the second phrase is interesting, and should be remarked in performance.

It seems as though the first tempo should return at the beginning of the third line, but since it is not so marked the phrase must take on some of the added impetus of the second, and thus continue to the end. Temptations to dwell upon some of the harmonies will assail the thoughtful player, but they must be resisted. Let the *cantabile* style prevail throughout, and let success be measured by the amount of charm obtained from each phrase as well as from the whole. The starting tempo may approximate to crotchet = 66.

#### ADVANCED GRADE.—LIST A

No. 58. Frederick Nicholls. Study in A.—Why so long a Study? Much of it could be compressed without loss to its usefulness. Students of this grade should hardly need to be reminded of the muscular conditions of agility work. There is much finicking work in this Study, but every point dealt with can be made really useful. The episodes, which contain agility work for the left hand, are more difficult than they look. After all, it is something to get an agility study in which the left hand has a share! (see No. 27). The tempo must, of course, depend upon muscular freedom, and may be from crotchet = 100 onwards.

No. 59. Haydn. Moderato, from Sonata in G minor.—Music which does not yield its true effect upon the strenuous pianofortes of to-day. This must be remembered both in practice and in performance. Directly connected with this point is the use of the pedal. We are so accustomed to the help derived from the sustaining power of the pedal that we often forget the charm which reticence in this respect gives to music of the earlier and transitional classic schools. Let this first be studied without the pedal, reserving its ultimate use for special effects and for particular conditions only. No student should attempt this work until the plan of the music is absolutely clear. Demarcate (a) the first subject, (b) the transitional link, (c) the area of the second subject with its two constituent thoughts and Codetta. Then pass to the recapitulation, comparing it with the exposition. Lastly, examine the substance of the development. Remember that interpretation can never be more than casual when the form is not mentally clear to the player. Compare my remarks under No. 40, and add the need for care in the case of every phrase-mark and touch-indication. The general tempo may be about crotchet = 76.

No. 60. J. S. Bach. Gigue, from Partita in D.—A movement to study with one's coat off! Note that it is fugal, though not a fugue. It is perhaps too sanguine to expect that examinees will venture upon the whole Suite. Yet here, surely, is an opportunity for a teacher to supply the need, and thus make clear the relation to the whole work of this priceless movement. The Gigue in art-music comes, of course, from an early and, it may be recalled, a very simple dance of the same name. Note that it has nothing in common with the English jig, this being a general term which may be applied to almost any vivacious outdoor tune. The word *risoluto* added by an editor accurately describes what should be the attitude of the player. There is little in the way of actual part-movement in the Bach sense, but all must be pellucidly clear, the touch approximating rather to *staccato* than to *legato*, though with a possible leaning towards the latter. The speed necessarily depends upon the

clearness and cleanness of the diction, and may range between dotted quaver = 132 and 144.

No. 61. Albanesi. Rigodone.—The Rigadone as viewed through the glasses of an Italian (*d.* 1926) who resided and taught in this country for many years. The music tells us that he means to reproduce the rhythms of an old dance, and he does it very well. Harmony, tunes, and rhythm all bear reference to the past, and this should be remembered as an aid to interpretation. Note that the original pace must be kept up throughout. The merriment of the first section gives place to an episode in marked contrast, but the contrast must be in tone and style and not in actual speed. In a dance tune of this kind, the metric (as opposed to the rhythmic) accent comes naturally into the foreground; yet, attention must be given to the accents marked (bars 2-4, 16-18, &c.), since they so greatly help forward the impetuous rush of the music. The episode is played in half-light, so to speak. The speed of the whole should not be lower than minim = 92, and may even be as fast as minim = 112.

No. 62. Tchaikovsky. Nocturne in F, Op. 10, No. 1.—Tchaikovsky seems to have bestowed but scant care upon his pianoforte compositions, but this is a good example of his general style. The phrasing given is broad, and mostly good. The music requires breadth, and the long phrases are conducive to this. A full *cantabile* type of tone is needed for the melody, which ought to be supremely personal and very progressive in effect. Some care is necessary in pedalling the first and last sections. A single semiquaver bass-sound has to support the entire texture of each bar, and the difficulty is to prolong its life and, at the same time, to prevent harmonic thickening and melodic smudginess. The first section actually ends in bar 17, being followed by a not-too-well-contrived link between the first thought and the episode. Interpretation must here seek the best way of preserving the continuity of the music. The episode requires a discreet, though not excessive, rubato, and some personality is required successfully to attain the climax immediately before the re-entry of the main theme. Half-pedalling is largely necessary in the episode. The tempo may be about quaver = 96.

#### ADVANCED GRADE.—LIST B

No. 63. Clementi. Study in B flat.—A far from easy Study, and one needing great restraint. The player must always keep in mind the coming sextuplets which, by the way, Clementi directs to be regarded as double triplets. Two qualities are needed for a successful performance: (a) good *cantabile* power for the melodic part which runs throughout; (b) capacity to obtain absolute clearness and smoothness in the semiquaver movement. Single-hand practice is therefore very necessary. The Study lends itself to free dynamic changes, and to prevent monotony these must be faithfully observed. A measure of part-perception is also necessary; in fine, the Study demands good musicianship and particularly earnest practice. The tempo may be about crotchet = 80.

No. 64. Couperin. 'Les Roseaux'—Read my remarks under No. 23. Then recall a summer evening on the river, with your boat moored where the reeds grow, and listen reminiscently to the soft wind playing through them and reminding you of an Æolian harp. The water gently laps against the boat, and you realise that, even while you are at rest, rhythm is all around you, within you and



without. There is Couperin's idea, and there is the inspiration for every would-be player of so magically subtle a tone-poem. So it scarcely needs to say that delicacy of conception and interpretation must be the keystones of performance. Let the ornaments be played, swiftly when necessary, but always with grace. You are at least spared many of those in the original print. The general tempo may be about dotted crotchet = 50.

No. 65. Beethoven. First movement of Op. 26.—It is difficult within so little space to give adequate help in a movement which specially requires that help. I will take the numbers one by one. Theme: The *cantabile* style prevails with a slight insistence upon the melody. Do not forget that the left hand also is occasionally melodic—e.g., bars 16-20. Variation 1: Every figure must be precise. Note that the accent is often reminiscent of an amphibrach, and not of a dactyl. Compare the course of the music with that of the original theme, and continue to do this with each succeeding variation. Variation 2: Do not exaggerate those of the left-hand sounds which have directly to do with the tune. If played with intelligent purpose, they are bound to fit into the melodic side of the picture. Absolute muscular freedom is imperative. The technique requires light hand touch with a condition of arm-consciousness. Variation 3: The syncopations must be mentally clear throughout; to this end make much of the *sforzando* indications. Pedalling of insight is required. It is so easy to thicken the general texture and to produce confusion of thought and diction. Variation 4: The greatest care is needed for the touch-marks. The strife between the detached and the held sounds is a large part of the charm. Do nothing to thwart this, particularly in the way of improvident pedalling. Variation 5: One of Beethoven's characteristic commentaries upon his themes. A gentle and very judicious rubato is an interpretative need. Coda: An aftermath, to be thought of and treated as such. Let the repeated sounds be just an undercurrent supporting the gentle, valedictory tune above. The tempi suggested are as follow: quaver = Theme, 76; Var. 1, 80; Var. 2, 84; Var. 3, 80; Var. 4, 104; Var. 5, 80.

No. 66. Harold Samuel. 'Preludetto.'—Quite a number of qualities are needed for this slight piece. For instance, first, harmonic perception. The harmonies are not very subtle, but they are difficult to dissect for those whose harmonic experience is but slight. Secondly, part-perception—not exactly in the Bach sense; but suggestive, perhaps, of Schumann, and akin to the power received from a study of his works. Thirdly, rhythmic understanding. So much is going on that the student may at first be bewildered by the multiplicity of interests, and the progressiveness of the whole may elude him. It is emphatically a piece for mental study before an attempt is made to translate the notation at the keyboard. The music is of course delightful. The tempo may be about crotchet = 72.

No. 67. Chopin. Prelude in B flat, Op. 28, No. 21.—The problem here is to acquire the smoothness of effect in the quaver accompaniment. Granted that the proper use of the arm as a weight lever and the elements of agility are mastered, no pronounced difficulty should ensue. The smoothness will then be obtained without violating the natural law of relaxation. It is, after all, merely a question of finger manipulation in an atmosphere of general muscular freedom. The movement claims every

aesthetic power at the command of the player, and the immensity of the climax in so short a piece may be regarded as a measure of the inspiration of the whole. Note the sturdiness of the close. Tempo, about crotchet = 76.

## ADVANCED GRADE.—LIST C

No. 68. Grieg. Prelude from 'Holberg' Suite, Op. 40.—The life of Holberg, the great Scandinavian writer (1684-1754, and therefore contemporaneous with Bach), is one great inspiration. It was fitting that, in glancing through the past, the mind of Grieg should halt at the memory of his great townsman of some two centuries before. Moreover, I venture to think that this commemorative Suite is one of the finest things left us by the composer. I advise a study not only of this Prelude, but of the whole work. For the present purpose the test seems, in part at least, to relate to sheer energy. These passages do not tinkle. They overwhelm. The bigness of the conception must be reflected in bigness of tone and grasp. The movement is climactic throughout. It begins and ends strenuously and powerfully. Needless to say, the technique must be sufficient to fulfil these demands. The tempo should be about crotchet = 144.

No. 69. J. S. Bach. Gigue from 'English' Suite in F.—It is a pity that another page was not taken for the notation. The closeness of the notes is harmful to young eyes, and may easily provoke to narrowness of mental vision. Here is another call for practice with the coat off (see No. 60). Let me repeat a remark already made with reference to fingering (see No. 37). One has but to play these passages a very few times with casual fingering to bring about a condition of digital uncertainty. That spells the knell of freedom—at least for many a day. Get the right fingering from the start. Bach is never more elusive than when he writes in two parts. These parts have to be absolutely independent—as independent, in fact, as though each were taken by a different player. That is one of the reasons why Bach strengthens and energises our musical outlook. Try to get this Gigue as fast as dotted crotchet = 126. If not possible, a slower tempo will perforce have to do.

No. 70. Schubert. Andante from Sonata in A minor, Op. 143.—Two features stand out in this fresh and genial movement: (1.) The air which appears with various forms of decoration; (2.) The little interlude-like passage (bar 4) which seems to knit together the broad phrases of the air. The first calls for some breadth of treatment as well as for careful heed to nuance. The second should be played as the merest echo. Occasionally it comes out in bolder outline (bar 20), but its right place is in the distance—*Stimme aus der Ferne*, as Schumann puts it. Observe the thoroughly dactylic character of the triplets throughout. The music has Schubert's own indefinable charm. It should be approached with anticipation and studied with reverence. Perhaps the tempo may be about crotchet = 69.

No. 71. Chopin. Nocturne in G minor, Op. 15, No. 3.—A piece practically unique in music of the period. It consists of four virtually self-contained sections, uncorrelated save by implication. There is no return to the first theme. Each section claims a different mood or atmosphere (cf. No. 47). As is so often the case in Chopin's music, this is the clue to the interpretation. The first section is purely 'Nocturne,' but the climax of each phrase must not be evaded. The second section (*sotto voce*) begins in

a mood of quietude, but gives place to a climax of some power. Care must be taken in declining from this climax towards the next section. The third section (*Semplice*) is supremely *legato*, and should be played with full though restrained tone helped by suitable pedalling. The fourth section takes the place of a Coda, and depends for its effect, first, upon the prominence given to the inner melody; secondly, upon the pedalling connected with the accompanying chords. The tempo may be about crotchet = 116.

No. 72. Felix Swinstead. 'Roundelay.'—One of the original meanings of the word Roundelay referred to the continued repetition of the first strain or figure of a song or tune. This idea seems to be carried out here. The little stumpy motives give a dance effect recalling the old, often clumsy, though always enthralling, country dances of long ago. Consequently, the dance spirit must be paramount. The direction *Con Ped.* is liable to misconception. However often the pedal may be used, a reason for every movement of the foot must always be in the mind. In this case the pedal generally, but not always, follows the two-chord motive (*motif*). The tempo may be about crotchet = 116.

My task is over! I have tried to take my readers into the heart of the music discussed; and, in so doing, I have virtually pointed out that a musical examination misses its aim when, like the man with the muck-rake, it deals only with externals and never draws upon the inexhaustible inward realities of the language of sound. It is unfortunately possible to take a musical examination and to miss out music. The paradox is unexplainable, except to those who have found the great throbbing soul of the art. For such to prepare students for examinations is merely to discover another direction for their energies. That these energies will, more and more, be exerted on behalf of music, even in the frequently dispiriting atmosphere of the examination-room, there can be no doubt whatever.

## SEVENTY YEARS OF THE HALLÉ ORCHESTRA

[BY OUR MANCHESTER CORRESPONDENT]

(Concluded from November number, p. 991)

At the time of Hallé's death orchestral conducting had not quite risen to the present condition of a fine art. There was no 'Young England' school as to-day, and beyond Manns at the Crystal Palace and Cowen or Henschel elsewhere, we were (apart from occasional visiting conductors) really dependent upon the composer-conductor type, as exemplified in, say, Barnby, Sullivan, Mackenzie, Parry, and Stanford. It was these men, along with Henschel, Cowen, and Brodsky (then orchestral leader in place of Willy Hess, who, rather impulsively, and, as events proved, unwisely, had shaken Manchester's dust from his feet in favour of Cologne), who carried through the 1895-96 season. During its course, as marks of respect to the memory of Hallé, came also Edgar Tinell, on February 6, 1896, to conduct his oratorio, 'St. Francis' (chiefly memorable as a 'first performance in England,' and yet a programme-less evening, because the translated text could not be reprinted without copyright infringement!), and

later in that month, Paul Tafel from the Paris Conservatoire, the season being wound up in style by Stanford conducting the 'St. Matthew' Passion.

This ended the interregnum, for from the autumn of 1896 to the spring of 1899 Cowen was in sole charge. From that period dated the introduction here of annotated and musical quotation programmes (done at first by C. A. Barry and E. F. Jacques, and at a later date by Ernest Newman), and the raising of the orchestral strength to a normal hundred, with a hundred and ten for Wagnerian 'specials.' During this régime we had, for the first time, all the Beethoven Symphonies in chronological order during the course of one season, all being conducted without score. Unless my memory is at fault, only Richter was performing this feat just then—on his autumnal tours of the provinces with a London orchestra. Cowen brought us for the first time an all-Tchaikovsky programme, with four 'first-time' items in one night! Thus, in January, 1898, began that Russian vogue which has ever since been regarded as either bane or blessing. By his authoritative playing of the Violin Concerto Dr. Brodsky had no mean share in this initial Tchaikovsky specialisation. Other memorable features at this time were the concert performance of Berlioz's 'Trojans at Carthage' (I believe there was a theatrical presentation at one time under Hallé's guidance, but lack authentic confirmation) and the introduction of Elgar to Manchester's notice *vid* 'King Olaf.'

It was during the spring and summer of 1899 that the powers behind the Hallé throne learned that Hans Richter, at Vienna, was becoming, in his own phrase, somewhat *opermüde*, and would welcome a less onerous job free from the entanglements and petty jealousies inseparable from opera at Vienna. Why not the Manchester conductorship?

At that time practically the entire Hallé Orchestra was playing fortnightly for the Liverpool Philharmonic Society, under Cowen, and when there seemed a likelihood of Richter becoming conductor, there was a rare hullabaloo in the Liverpool and Manchester press. Liverpool practically plumped for Cowen, Manchester was pro-Richter, but with a formidable Cowen minority basing its attitude on a not unnatural reluctance to dropping the pilot who had steered the good ship 'Hallé Orchestra' through the very rough water following its founder's death. To the former Manchester representative of the *Musical Times* and critic on the *Manchester Guardian*, Arthur Johnstone (with the now venerable figure of Gustav Behrens in the background), more than to any other individuals, must go the credit and responsibility of Hans Richter's settling with his family at Bowdon. Johnstone was a true cosmopolitan of the arts, and on the Hallé executive were, besides Behrens, E. J. Broadfield (a powerful educationist) and others of similar calibre. The Editor of the *Guardian*, C. P. Scott, backed his critic's judgment unflatteringly, and gave him his head in the journal's editorial columns, and 'A. J.' possessed of a larger vision than most people in the musical North just then, used all his uncommon musical sagacity as well as his too rare gifts of terse and vigorous expression in daily persuasions which gradually and effectively wore down the opposition in the Manchester camp, but Liverpool retained the Cowen leadership. In a musical sense the present writer owes everything to Johnstone and Richter, and would pay his humble tribute of affection and admiration as a disciple of

the two men who contributed so much to make Manchester, in a musical sense, what it had long been commercially—a world-centre. With Richter's advent our orchestral music speedily acquired a monumental grandeur. He ennobled all music he touched—Bach, Beethoven, Brahms, Mozart, Berlioz, Strauss, Elgar—all this he contrived somehow to lift to sublime heights. Witness that mighty evocation of Nature in the opening bars of 'Zarathustra,' the 'Praise to the Holiest' section in 'Gerontius,' or the closing moments of 'Leonora No. 3.' With the modern French school he had little or no affinity, and Debussy under him was so much orchestral clumsiness; but for Richter *in excelsis* you had to go to the Mass in D or the B minor Mass, these works revealing the truly Olympian scope of his genius. He was an untiring Lisztian, and whatever Liszt enthusiasm there exists here to-day is due to him alone. His espousal of Elgar was quite characteristic. Before his Manchester period he had played the 'Enigma,' and had asked its composer (1899) to write a Symphony; the A flat, produced here (December 3, 1908), being the response, with a dedication to Hans Richter. Similarly young players and singers who could 'deliver the goods' found in Richter the staunchest of friends—probably his ideal quartet at that time would have been Agnes Nicholls, Muriel Foster, John Coates, and Andrew Black. Several young Manchester-trained singers got their first big chance under his guidance—William Wild, Harold Wilde, Fowler Burton, Charles Neville, Richard Evans, Lillie Wormald, Helen Jaxon, and others.

During his Manchester residence Richter maintained his Birmingham Festival connection, taking R. H. Wilson with him as chorus-master; he also conducted the first Blackpool Festival in 1901, utilising a chorus trained by Herbert Whittaker. The Hallé band and chorus went *en masse* to Covent Garden for an Elgar Festival, and during the two winters of 1910 and 1911 he was released from his Manchester duties to conduct the first performances in English of the 'Ring' dramas at Covent Garden, Franz Beidler substituting at Manchester. Oddly enough, he never conducted 'The Messiah' during his first seven years here, and when at last he did it was linked with Bach's 'Christmas Oratorio' for the customary two-nights' Festival. But it was on the Wagner nights that Richter brought enthusiasms to fever-heat, and one recalls van Rooy in Wotan's Abschied, or Brama, giving us our first sensation of the 'Götterdämmerung' Finale, about 1901. Thus gradually the way was prepared for Manchester's first acquaintance with the 'Ring,' but (strange irony of fate) it was not for Richter to lead us to those living waters as he had done at Covent Garden.

Our acquaintance with the 'Brandenburg' Concertos underwent a great expansion in his earlier years, and by the end of 1901 he had prepared the B minor Mass, having trained local students from the Royal Manchester College for the solo parts. An abiding memory of this first performance will be the eagle Richter stirring up his nest, spreading abroad his wings, taking the eaglets up and bearing them on his pinions in encouragement of this first flight in Bach. Later came the unaccompanied Motets—but not with any of your modern subtleties—just massively proportioned architectural sonority. Manchester's experiences at this period brought it directly in contact with the true founder of the art of conductor-

ship as we know it to-day, for Wagner's epoch-marking pamphlet 'On Conducting' had been issued only three years after his providential meeting with Hans Richter (about 1869 or 1870), and their joint study not merely of the Beethoven Symphonies, but also of the Quartets, fortified Richter's already profound and almost unique technical knowledge of instruments. A further vital factor in his power over audiences and players alike was a complete mastery of the principles of orchestral dynamics. It is true to say that as yet the musical world had known no climaxes quite comparable to his, a phase of his art has received no finer recognition than this perfect expression by Herbert Sidebotham in the *Manchester Guardian*, after a Wagner evening:

*Patet incessu deus*—the Olympian shows in the majestic discipline of his melodic advance, big with fate, but regular and calm, relentless and single-minded as the march of Napier's British infantry up the hill at Albuera, fervid but not tumultuous with the depth not the impotence of emotion.

Yet candour compels recognition of the fact that Richter's art at this time exhibited the defects of its finest virtues. As already hinted, the orchestra under his guidance was superb in its massive splendour, but in the acquisition of giant strength it had lost suppleness. Even Mozart was forced into this super-heroic mould, and when the fancifully imaginative work of Berlioz or Debussy was approached, Richter was obviously out of his element. His neglect of modern work was, with few exceptions, complete. Even Strauss did not appeal strongly to him, and his mental habit precluded any possibility of Manchester's gaining acquaintance with modern developments in musical art at all comparable with the opportunities of adding to our knowledge of, say, contemporary French pictorial art. New movements were arising, alien perhaps to his conceptions of Art, just as his art of conductorship must have been alien to the ideas of his earlier contemporaries. Manchester found him unresponsive to these things; unwilling to meet them without prejudice, and in some instances displaying positive antipathy. This spirit was in such violent contrast with the enlightened manner in which Hallé had met the conditions of his own, perhaps more difficult, times, that widespread comment was aroused during the period 1906-10.

On the administrative side, Richter's finest contribution to the consolidation of the orchestra was the establishment of the Pension Fund scheme, which ever since 1899 has provided a varying but fairly substantial addition to this necessary adjunct to any orchestra's life. Two of Richter's programmes on these occasions merit mention: the first as showing the development of the overture from earliest times, and the other tracing the rise of the dance. To see Hans the Mighty smiling benignly on the Viennese Ländler through those moments of relaxation is an imperishable memory.

Richter's contract with the Society was in 1909 renewed for a further three years, and his concentration on the 'Big Four' became intensified. But he was not destined to run the full course of his engagement, and at the end of March, 1911, the veteran played the C minor for the last time, and, quite appropriately, 'Wotan's Abschied' was the last thing he accompanied. He left, as he had come, without fuss, remaining to the end the greatest autocrat in musical Europe.

It had been argued that during the periods in 1910 and 1911 when Richter was absent from Manchester, at Covent Garden, the Executive should have engaged guest-conductors who could and would have played gladly works which were outside the Richter orbit. So, after his retirement, the Executive took time before appointing a successor, and we enjoyed a season in which Balling, Wood, Elgar (his second Symphony), Ronald, Pitt, Beecham, Bantock, Schalk, Oskar Fried, Müller-Reuter (Crefeld), Holländer, and Gabrilowitsch were our visitors. Memory fastens on Fried's two programmes—his hectic Berlioz readings, Liszt's 'Mazeppa,' and his 'express' run in the 'Choral' Symphony; on Gabrilowitsch's sensitive Tchaikovsky; on the satisfying solidity of Schalk and Ronald; the dullness of Müller-Reuter and Holländer; and finally, the glimpse of Beecham's art, which was to become so familiar in later years. This period, too, had witnessed the formation of a close attachment between Bantock and the Hallé Society. All 'Omar' was done here—first in sections, and then in its entirety; and in January, 1912, was given the first of a series of Lancastrian performances of his choral symphony 'Atalanta in Calydon.' With the season 1912-13 Michael Balling was appointed permanent conductor. He gave us our first taste of Mahler, of Holst's 'Beni-Mori,' of Elgar's 'Falstaff' (twice), and of the only Strauss left unplayed by Richter ('Aus Italien,' 'Macbeth,' and the 'Festal Overture'). The outbreak of war severed his connection, and once again, with a band much reduced in numbers, we had our comparative faculties stimulated by the work of Beecham, Cowen, Elgar, Harty, Ronald, Verbrugghen, Safonov. From this season we recall only the tremendous *tour de force* of Beecham, ignorant on a Monday night of 'Omar Khayyâm,' yet conducting *all of it* on Thursday as if he had known it from childhood! In 1915-16 he placed all his resources at the disposal of the Society, and so throughout the war Hallé's was not allowed to suffer extinction. Now it was that our public got glimpses of wider horizons than ever they had imagined—a Delius, a Mozart such as had never entered their thoughts, ranging over entirely new fields of thought and expression; a new galvanic power was evident, alike in classics and moderns; the musical pulse of Lancashire was marvellously quickened.

The cause of opera acquired a significance never before comprehended, even among those who were reasonably well-posted, and above all else the Hallé Orchestra became an instrument of supreme sensitiveness in music of every type of expression.

Thus through the years we have witnessed the creation and steady evolution of the perfected orchestral instrument, which, after basing on the old learning and acquiring a sound classical foundation, has in recent days, when the needs of the newer music had to be met, acquired, first under Beecham and now under Harty, a fluent mastery of fresh idioms of expression, enabling listeners to grasp and appreciate the modern message. Amongst those most competent to judge to-day, few will be found to refute the assertion that in all-round qualification the Hallé Orchestra of 1927-28, restored to full strength, stands second to no other in the world.

A festival choir is being founded at Christ Church, Lancaster Gate, by Dr. Davan Wetton, the aim being the occasional performance of oratorios and kindred works. Readers interested should write to Dr. Wetton, 19, Pembroke Mansions, W.2.

## L. SABANEEV

Leonid Leonidovich Sabaneev was born in 1881. He showed signs of talent at the age of five years, and received a first-class musical education at home, and afterwards under the guidance of Prof. N. S. Zverev, of Moscow Conservatoire (1888), N. Ladukhin (1889), and S. I. Taneev (1890). His first childish attempts at composition (music to 'Edipus Rex' and a Funeral March to the memory of Beethoven, 1889-90) attracted the attention of Taneev, who supervised the musical training of L. L. Sabaneev and his late brother (Professor of the organ at Moscow Conservatoire) until 1889. On the death of Zverev, L. Sabaneev completed his Conservatoire course under Prof. N. Y. Schloezer.

In 1898, Sabaneev became a student at Moscow University in the Faculty of Mathematics and Natural Science, and in 1906 received the learned degree of Master of Pure Mathematics. Meanwhile his musical studies were seriously affected, but they were resumed in 1902, when he turned to composition. To this period belong his few Preludes (Op. 1, No. 2, Op. 2, Nos. 2 and 3), though several songs and preludes were written earlier.

On entering the arena of composition, Sabaneev at once joined the 'left' wing, whose slogan was 'Freedom in Creative Work and Liberation from Academic Traditions.' In 1908 he began his publicist activities as a musical critic of the 'left' camp, to which his fame in the musical world is mainly due. He came out, *inter alia*, as a partisan of Scriabin, and in the last years of that composer's life was one of his closest friends. Between 1902 and 1914, Sabaneev wrote a number of pianoforte works, mainly in the smaller forms (Preludes, Poems, Etudes), which have been published by Jurgenson. They formed his Opp. 1 to 13. The first Trio, Op. 4, was composed in 1908. To later years belong the 'Etude-Nocturne' (1915) and the Grand Sonata dedicated to the memory of Scriabin (1916), which has often been performed by its composer. At this period he published a monograph on Scriabin, and several works on musical aesthetics.

During the Revolution, Sabaneev continued his scientific and publicist activities as President of the Science Council of the State Institute of Musical Science (until 1923) and President of the Music Section of the Russian Academy of the Art Sciences. This period also covers the production of his books on Scriabin (which have gone into a second edition in Russia), Debussy, 'The Music of Speech,' &c., and the composition of the Trio, Op. 20; the Chaconne for orchestra and organ, Op. 21; the 'Symphonic Eclogue,' Op. 22; the Variations on a Theme by Scriabin, Op. 23; and other works. None of this music has been published.

[The book entitled 'Scriabin,' which deals solely with the principles and ideals underlying the composer's work, was supplemented by a volume of Sabaneev's reminiscences of Scriabin, issued in 1925 by the Music Section of the State Publishing Department. Sabaneev now lives at Paris, where he continues his literary activities. He has recently written a comprehensive book on contemporary Russian composers, and a smaller work on Rimsky-Korsakov, the twentieth anniversary of whose death occurs next year.—S. W. P.]

(From *Sovremennaya Muzyka*, December, 1924. Translated by S. W. Pring.)



## FACSIMILE LETTERS, No. 11.

*From Vincent d'Indy to Francesco Berger, in London.**Boffres (Ardèche)**28 Aout 1912**Cher Monsieur*

*Je me'empresse de vous en-  
-voyer le petit autographe  
que vous me demandez si  
aimablement - C'est le  
début d'une œuvre, encore  
inédite que j'espère terminer  
cette année et j'espère que  
ce fragment non encore connu  
de public vous sera agréable.  
Veuillez agréer, cher Monsieur  
tous mes meilleurs souvenirs*



[Translation.]

DEAR SIR,

I hasten to send you the small autograph you have so kindly asked for. It is the beginning of a work not yet published, which I hope to finish this year; and I hope this fragment (not yet known to the public) may be agreeable to you.

Will you, Dear Sir, accept my best remembrances.

VINCENT D'INDY.

## The Musician's Bookshelf

'A Musician's Narrative.' By Sir Alexander Campbell Mackenzie.

[Cassell, 15s.]

'A common greyness silvers everything' as philosophic old age looks back over the long years. There is something both dignified and moving about Sir Alexander's equable tone of voice in these memoirs.

Success and disappointments, friends and bores, and all the years of hard work and high endeavour are talked of in a level *mezzo-piano* which we find very taking. There is no great art in the writing, which, in fact, might be called humdrum if it were not for the honour we feel in being invited to hear the old musician's reminiscent chats, and for the matter of his story. It is hale old age that speaks. If the tone is one of philosophic calm (notably in the accounts of his less successful compositions, some of them doomed before they saw the light by bad librettos or lack of rehearsal, others extraordinarily popular for a time, and then neglected), it never strikes us as an enfeebled tone, but one of ripened good-sense and of wise charity. From the high watch-tower of eighty years he looks out almost dispassionately.

Once or twice we could have wished him to be rather more searching. It would have been very interesting to have a frank account from him of the 'Augean stable'—a term that seems to have been one of the mildest of the synonyms applied of old to the R.A.M.—in the 1880's.

Alexander Mackenzie was born in Nelson Street, Edinburgh, on August 22, 1847. His father led the orchestra at the Theatre Royal, and we get the impression that the actors and musicians associated with this theatre lived on an island in a hostile sea of Puritanism. Mackenzie's father was 'an admirable violinist and talented musician.'

Despite the many time-honoured gibes at our affection for the pipes, the Scots favourite instrument is the violin. In almost every farmhouse a fiddle hung within easy reach, and the fame of the best local performers was jealously guarded.

German musicians settled down at Edinburgh in numbers. 'In my youth there was a real need of their presence.'

Keen musicians and busy men, the surreptitious pleasures of ensemble playing could only be indulged in on Sunday mornings during church hours in some friendly back drawing-room. Such desecrations of the Sabbath being liable to be visited by the rigours of the law and the ire of landladies and neighbours, the fearful joy of quartet playing had frequently to be snatched at our house. On one occasion a sharp-eared policeman interrupted the harmony. 'But this is sacred music,' said my father, showing him a Quartet by Haydn. Whether this undeniable fact, or the half-crown and a dram, convinced the departing constable, remained purely a matter of conjecture. Often have I seen my father writing his pantomime and other theatre music on Sunday mornings, with a violin on the table in case a gentle *pizzicato* had to be resorted to when the pianoforte had to remain closed.

Alick was ten when he was packed off to Germany (Schwarzburg-Sondershausen). The youngster had plenty of pluck. We hear no complaint, nothing of home-sickness, and his German years seem to have left nothing but agreeable memories. The

spirit of the 18th century lingered in the little town, and at the same time the local conductor, Eduard Stein, full of enthusiasm for Wagner, Berlioz, and Liszt, advanced the musical appreciation of the citizens by about twenty years beyond that of London.

Mackenzie's Lisztianism, which began there, was to culminate in Liszt's historic visit to London in 1886, in which Mackenzie played a leading part. It was a good thing that not all the best musicians in the London of the 1880's were attached to the Brahms-Joachim camp. The forgotten Stein clearly had something to do with Mackenzie's liberalism.

Not, of course, that Mackenzie took sides. But he felt himself at liberty to be charmed in directions that were suspect to the consciously austere party. So he can say:

In my opinion, Sarasate left a deeper mark upon violin playing than any other performer of his day. . . . The more laboured style of the North German school at times provoked gentle ridicule from one whose outstanding qualities were an entire absence of effort, a fascinating natural grace, and unflinching certitude of intonation.

Joachim, too, was a friend, and Sir Alexander remembers how at Edinburgh once he, 'after finishing his own rehearsal, sat down beside me and fiddled through a Haydn Symphony at the same desk.' Then there was Piatti, whose 'noble tone, perfect intonation and phrasing, combined with a rock-like though unostentatious support, was a joy and a lesson to our 'cellists.'

Edinburgh has never lacked 'characters,' and in Mackenzie's time one of them was Rutherford, professor of physiology, who sang and composed. Admiring the text of Wolfram's song to the Star of Eve, but finding Wagner's music inadequate, he gave it a setting of his own.

The breadth of Sir Alexander's sympathies is seen from such a remark as this, on Meyerbeer:

That master's unfairly decried works, in spite of obvious weaknesses, have always had a warm corner in my affections. In the art of instrumentation, if in naught else, he taught us more than is now acknowledged.

Later on there are very just appreciations of Parry, Stanford, and Sullivan. But we have gone on too far without quoting a capital story of Mackenzie's student days at the R.A.M.

Unprepared for an examination in pianoforte playing, he boldly began to improvise, starting off in A minor and taking care to end in the same key. Macfarren asked the name of the piece. 'May Heaven forgive the answer! "An Impromptu by Schubert."' Macfarren observed that he was unacquainted with 'that one.' Sir Alexander recommends no young R.A.M. hopeful in 1927 to follow this example.

When he returns to his old school, in the nineteenth chapter, we get an interesting account of the establishment of the Associated Board Examinations—Sir Alexander's idea, carried out against strong opposition. 'An unholy alliance!' it was called at the R.A.M. Thomas Threlfall was Mackenzie's supporter on the R.A.M. side, and at the R.C.M., Grove and Parry. We have mentioned only a few of the interesting topics that crop up in Sir Alexander's pages. The book will be found engrossing by all who trod the musical scene in later Victorian times.

C.

'Chopin.' By Henri Bidou. Translated by Catherine Alison Phillips.

[Knopf, 18s.]

'Frederic Chopin: A Man of Solitude.' By Guy de Pourtalès. Translated by Charles Bayly, jun.

[Thornton Butterworth, 10s. 6d.]

'The Nightingale (A Life of Chopin).' By Marjorie Strachey. Fourth impression.

[Longmans, 3s. 6d.]

After 'Liszt: The Man of Love,' Chopin seemed a natural choice for the author. Who will be the next, and what will he be a 'man of'? Certainly M. de Pourtalès has the pen for this kind of vivid biography, wherein the man and his associates are everything, and the music almost nothing. He has been lucky, too, in his translator, for Mr. Bayly makes the version read like a spirited original. For those who want a highly-coloured picture of Chopin and his circle—a squalid crew for the most part—this is the book.

The musician, however, will find M. Bidou more profitable and interesting. Biographical sketch and discussion of the music run hand in hand, and there are copious music-type illustrations. The translation reads none too happily, and the musical references should have been overhauled by a competent eye. We should then have been spared such passages as this hazy description of one of the oldest and simplest of forms:

A Rondo is the final movement of a sonata. Its construction is that of the Allegro, except that the opening subject, forming the theme, is repeated as a refrain at the end of the first section.

On p. 42 we are told that Schuppanzigh was the first man to interpret Beethoven's Quartets.

Like M. de Pourtalès, Bidou devotes a good deal of consideration as to which of the Preludes was inspired by the rain-storm in Majorca. Bidou follows Wodzinski in deciding on the B minor. Liszt says the F sharp minor, Ganche is for the D flat—which Karenine holds to be a description of a procession of monks. But the Prelude which seems best to fit with George Sand's description of Chopin's mood on the stormy night concerned is surely the grisly little piece in A minor. There is more authentic grue in these few bars than in pages of Berlioz in his skull and cross-bones mood. M. Bidou (or his translator) has adopted an annoying method with regard to the foot-notes. There are far too many of them: it may be taken as a sound principle that when foot-notes are so numerous as to become a feature, they contain a good deal of material that ought to have been incorporated in the main text. It is certain, too, that the most convenient place for foot-notes is the bottom of the page to which they belong. The second best place is at the end of the volume, numbered from one onwards. The worst possible method is that adopted here. They are lumped at the end of each Part, with a fresh set of numbers for every chapter, but with no guide as to where one chapter's notes end and the next begin. Thus, for example, the seven pages of notes that follow Part I contain four sets of numbers, and the reader who fails to nail down each reference at the moment has to do some vexatious hunting.

The book altogether strikes us as being a good one that might have been excellent with more pains on the part of all concerned. The analyses are not always clear, and too often they have

a way of petering out. Thus, M. Bidou begins to tell us about the Preludes. He speaks of half a dozen, and then switches on to Chopin's bargaining with the publisher concerning a Ballad and a pair of Polonaises. Similar sketchiness is shown in dealing with other important sets of works. And, as was said above, the terminology is sometimes confused, e.g., in a passage concerning the B flat minor Nocturne the opening phrase is called a figure, and its quotation is followed by a discussion in which such terms as phrase, period, and motive, are used as if they were synonyms. The fact is, the translation of a musical book should be done by a musician, or should at least be proof-read by one.

Miss Strachey's novel having reached a fourth edition, may be said to have justified itself on the ground that is generally held to matter most. But the model musical biography-novel has yet to be written. (Franz Werfel's 'Verdi' is perhaps the nearest approach.) On the whole, most musicians will prefer to put 'The Man of Solitude' and 'The Nightingale' on the top shelf, and, as a corrective, start on a bout of the more virile of Chopin's works.

'Musical Foundations.' By John E. Borland.

[Oxford University Press, 3s. 6d.]

This is 'a record of musical work in schools and training colleges, and a comprehensive guide for teachers of school music,' and Dr. Borland's twenty-five years' work as Inspector under the London County Council makes him a fit author of such a book. He gives advice on all the fundamental parts of the school music teacher's task, sound, practical, simple, and concise. On various controversial points his findings will carry weight. Thus, he is convincing in regard to the *Lah* mode, quoting the air of 'Remember the glories of Erin the brave,' with both *Lah* and *Doh* as centre. A mere glance is enough to show the advantage of the former aspect, and he concludes:

If you are looking for trouble in sol-fahing songs, by all means use *doh* minor if you believe in it. But if you love *doh* minor, and love not trouble, let the class use the syllable *lah* throughout (as naively advised in some books on sight-singing), and make a shot at it like many another staff-reader. Some of the notes will probably be right, with the possible help of the pianoforte, or by the leading of a few natural musicians in their ranks. This reminds one of a preacher who said: 'My friends, do not be alarmed by a difficulty. Look it straight in the face—and pass on.'

He says wise words on the dangers of the appreciation class, and has no patience with teachers who try to rouse the youngsters' interest in music by inventing stories to fit—or misfit. Admitting the importance of part-singing in early years, he utters a necessary warning against allowing children to be permanently labelled with regard to vocal compass:

All children are naturally trebles, but their compass is long enough to make effective part-singing possible without over-using either the upper or the lower extremes of the voice.

The trouble is that a teacher naturally puts the good readers to sing the lower part, and keeps them there. Many a young soprano is thus doomed to years of misuse of the voice. The plan should be a 'general post' of the parts, so that the bad readers have to take their share of second treble and alto, and so make good their deficiency.

After acknowledging the benefits of part-singing, Dr. Borland is emphatic on the advantages of unison work :

An enormous number of fine tunes may be thus acquired during school years. . . . The words may be sometimes forgotten, but the tunes will remain, a permanent record of musical experience which can be drawn upon in years to come.

They may, as Dr. Borland says, be likened to the early study of the best poetry. Competitive festivals receive the author's blessing, though, as he points out, a school may easily spend too much time in preparation for such events, solid foundations in musical work being neglected in order to attain fine tone and finished performance of a few songs. The check is compulsory sight-reading, of course ; and the sooner this feature is tactfully introduced the better for the schools and for the festival movement. Dr. Borland ends his capital little book with a suggested syllabus of theory and notation work in ten steps, and a list of school songs that have been tested.

'The Rudiments of Music.' By Orlando A. Mansfield.

[Paxton, 2s. 6d.]

Dr. Mansfield has here done a difficult thing very well. His book is concise and clear, and although books on rudiments, like anthologies, must always leave us differing as to what should or should not be included, he strikes the commonsense mean between the sparing and the over-comprehensive. The liberal use of music-type illustration is a good feature. It is a pity that so long a list of Errata had to be inserted. The reader will do well to transfer these corrections to their places before using the book. By the way, the glossary of Italian and other foreign terms is prefaced by a note in which we are told that the use by English and French composers of their own tongue for directions (and presumably Beethoven's and Schumann's use of German) is apparently due to 'no better reason than that of national vanity.' But has not the use of Italian been even more often due to a far worse fault—*affectation*?

'Well-known Violoncello Solos: How to play them.' By E. van der Straeten. Series 2 and 3.

[William Reeves, 1s. 6d. each.]

These new series of comments on violoncello solos deal with composers as far apart as Raff and Casella, Beethoven and Mr. van der Straeten himself. The little volumes are full of useful hints ; but isn't Mr. van der Straeten slightly overdoing it when he speaks of Raff's Cavatina as 'a wonderful melody, one of the greatest inspirations of a famous composer'—or of Mr. Algernon Ashton as an 'eminent chamber music composer'? We imagine these little volumes to have been written with an eye to music-lovers who live away from centres where teaching can be had for the asking. It would be pitiful if there should grow up in the wilds a population of Raff worshippers.

B. V.

From Fred E. Weatherly's deft pen comes a little book, 'Songs for Michael, by his great grandfather,' with illustrations by Pigeon Crowle. It will be an

abnormal youngster that won't enjoy most of these rhymes, and the collection will also be a ground where composers will hunt successfully. (Heath Cranton, 4s. 6d.)

#### BOOKS RECEIVED

[Mention in this list neither implies nor precludes review in a future issue.]

'Mozart's String Quartets,' Books 1 and 2. By Thomas F. Dunhill. ('Musical Pilgrim' series.) Oxford University Press, 1s. 6d. each.

'Julius Stockhausen: Der Sänger des Deutschen Liedes.' By Julia Wirth. Pp. 536. Frankfurt/M.: Im Verlag Englert & Schlösser.

'Beethoven: A Critical Study.' By J. W. N. Sullivan. Pp. 256. Jonathan Cape, 7s. 6d.

'Contemporary Music.' By Robert H. Hull. Pp. 45. (Hogarth Essays, second series.) Hogarth Press, 2s.

'The Coronation of Poppæa.' By Giovanni Busenello, set to Music by Claudio Monteverde. The Libretto, with an explanatory Introduction. Oxford: The Holywell Press, 2s.

'Rhythm in Music.' By George A. Wedge. Pp. 54. New York: Schirmer, \$1.50.

Proceedings of the Musical Association. Fifty-third session, 1926-27. Pp. 116. Whitehead & Miller, 1 guinea.

'Essentials in Music-Study for Examinations.' By the Rev. Ernest H. Melling. Pp. 27. William Reeves, 1s. 6d.

'B.B.C. Handbook, 1928.' Pp. 380. British Broadcasting Corporation, 2s.

'Grove's Dictionary of Music and Musicians.' Vol. 2, D to J. Edited by H. C. Colles. Pp. 800. Macmillan, 30s.

'Memorising Music.' By Gerald Cumberland. (The Musician's Handbooks.) Pp. 127. The Richards Press, 6s.

'Monsieur Croche: The Dilettante Hater.' By Claude Debussy. Pp. 171. Noel Douglas, 6s.

'Gioacchino Rossini: Vita Documentata Opere ed Influenza su l'Arte.' By Giuseppe Radiciotti. Vol. 1. Pp. 502. Tivoli: Arti Grafiche Majella di Aldo Chicca.

'Origin and Development of Light Opera.' By Sterling Mackinlay. Pp. 293. Hutchinson, 21s.

'Lyric Composition through Improvisation.' First year. By Frederick Schlieder. Pp. 262. New York: C. C. Birchard; London: Hawkes, 10s. 6d.

'Ferruccio Busoni, da Empoli.' Pp. 40. Pubblicato a cura del Comitato per le onoranze al grande cittadino. Empoli: Stab. Lito-Tipografico, Ditta R. Nocchioli.

'Mozart.' By Dyneley Hussey. Pp. 368. ('Masters of Music' series.) Kegan Paul, 7s. 6d.

'Oscillation: Explanations and Suggestions.' Pp. 31. Available free on application to the British Broadcasting Corporation.

'A Study of Mozart's Last Three Symphonies.' By A. E. F. Dickinson. Pp. 58. ('Musical Pilgrim' series.) Oxford University Press, 1s. 6d.

'Mendelssohn.' By Cyril Winn. Pp. 41. ('Musical Pilgrim' series.) Oxford University Press, 1s. 6d.



## New Music

## SONGS

There is at present a fashion for children's verse; so much so that one volume is said to have earned twenty-five thousand pounds for somebody. And how much of this verse is really 'child-poetry'? Most of it—very nearly all of it—although it has the jingle of rhythm and rhyme that children like, is essentially adult and rather sentimental. It is the sort of thing that some types of grown-ups would like nice children to feel. It depends for its charm upon a sort of whimsical, half-regretful, playful humour, which is the very last thing that is to be found in children's play. Child's play may sometimes appear whimsical or humorous to grown-ups with their sad and disillusioned minds, but the really essential thing about it is its heart-rending seriousness. It is no joking matter, but the real business of life. Here is a case in point, a poem by Rodney Bennett, 'Silkworms':

We've a pair of silkworms, Eleanor and John,  
Fresh and juicy mulberry-leaves are what they feed upon.

This poem is set by Alec Rowley, and set with neatness and point, but the whole thing is so thoroughly sophisticated that its affected simplicity jars.

Siegfried Sassoon's 'A Child's Prayer' is different. Here the poem is serious, and not facetious. The child is grateful for all the good things of life, and prays God to 'guard my innocence for evermore.' And where is a child's innocence when the child is self-conscious enough to pray about it? This is a man speaking, and a man's regret for lost innocence. That understood, one can enjoy Arthur Bliss's thoughtful and sensitive setting of the poem. The accentuation is carefully handled, and attains a very effective simplicity. There is charm in the lines of the tune, and the accompaniment, although by no means guileless, is never affected or far-fetched. Its effects are achieved surely and easily, and the song is direct and sincere. It is published by Curwen.

From the same house come two songs by Bernard van Dieren, settings of Walter Savage Landor. They have the qualities and defects of most of the composer's songs. There is a very keen beauty of sound, and a firm grip over the form of the song as a whole; there is a feeling almost of reverence for the words. But the quality of the music is so elusive that it is often difficult to make it sound coherent in performance, even though one has a clear idea of what the sound ought to be. Van Dieren's, moreover, is a very highly civilized art, perhaps much over-civilized, and it lacks vitality; this deficiency is not concealed, and certainly not made good, by its undeniable beauty of sound. 'One year ago' is much easier to realise than 'The leaves are falling,' and probably a better song on that account; for when difficulty reaches such a pitch as it does in that last song, it must be counted a weakness, even though in theory everything is justifiable and even beautiful. A piece of music after all has no real existence until it is delivered in actual sound, and it must be considered in all stages of its history primarily from that point of view.

A very interesting contrast with van Dieren is Peter Warlock, who is by no means insensitive to beauty of sound, is as particular as van Dieren about his setting of words, and yet manages to let the pulse of life beat in his works in such a way that the ordinary musical ear can detect it. His beauty

may be slow-moving, but it is never stagnant. And he has moods in which he experiences to the full the enjoyments of rhythm. In Peter Warlock's moments of gaiety his music speaks clearly of the amusement and high spirits with which it was written. 'Jillian of Berry' is a good example. The cross-rhythms in the second bar and near the end of the song are fascinating in effect, just as the whole song, over in a flash, is contagious in its light-heartedness. In 'Robin Good-fellow' the mood is not so frank and hearty. There is more subtlety in the poem's appeal, with its 'lily, germander and sops-in-wine,' and this is reflected in the music. There is the same individuality and attractiveness however, similar rhythmical surprises, and sense of phrase. 'Away to Twiver' is a much longer poem, and the composer's task becomes more difficult. It is by no means easy to keep the musical interest of that kind of mood growing during a setting of seven stanzas. The composer has obviously felt that difficulty; and upon his last two stanzas he spends largely. But it is rather in the three middle verses that the interest seems to flag. Quite possibly, however, a good pair of performers would eliminate this feeling. The last of these songs is very different in mood. 'Fair and true' is a simple tune, set with a gentle and flowing accompaniment. Here again, however, the music is absolutely individual in effect. Certain harmonic touches may seem far-fetched at a first glance, but the logic of the thought is soon apparent in the light of a sensitive performance. It is a beautiful little song, and Peter Warlock is a most interesting composer. He is markedly individual, and this individuality shows itself in many attractive ways. He never attempts in public what he cannot do, and what he can do so well is what nobody else does. His range, however, is not limited, as I feel van Dieren's to be—at any rate in his songs. And we all owe him thanks, if for nothing else, for the many fascinating and neglected poems he brings to our notice.

These four songs are published by the Oxford University Press, who also send 'Four Poems by Li-po,' set to music by Constant Lambert. A welcome feature of Constant Lambert's songs is the studied simplicity of texture. Here, at any rate, there is no attempt to mystify us with a lot of notes. Everything is done with the utmost economy, everything is very diatonic, and everywhere there are signs of the greatest care and exactness of handling. There are no loose ends, and if only for its skilful presentment, the music commands respect. There are, moreover, moments of considerable beauty. An example is the end of 'Nocturne,' where the sense of atmosphere is wonderfully vivid, in spite of the simplicity of the composer's method. Similar qualities of suggestion are found in 'A Summer Day,' the first of the set. But these most successful moments contrast curiously in their method with the apparent aims of the music as a whole. The composer seems to be drawn to the writing of quite emotionless patterns of tone, depending for their effect on their clarity of sound, their movement, and their contrasting lines. Yet he often looks back and makes his most striking effects with a very emotional piece of conventional harmonic writing. Examples of this can be seen in at any rate three songs out of four. Perhaps the composer is not yet certain which method suits him best. His achievement in this volume suggests that when he finds an idiom thoroughly adapted to his purpose he will have good

use for it. But it is to be hoped that he will find words more suitable for musical treatment than these translations from the Chinese, which are too fragile and intimate in style to submit without total loss of effect to the publicity of musical setting.

T. A.

#### VIOLIN

Of two short pieces for violin received from E. W. Organ, Birmingham, one is already familiar in another arrangement. The two pieces in question are the B minor and A flat Waltzes of Brahms, arranged for violin and pianoforte by David Hochstein (E. W. Organ, Birmingham). The printing is neat and the transcription effective enough, but one feels sure that this arrangement of the A flat Waltz will not displace the existing one.

Tartini's Variations on a Gavotte of Corelli's, with the pianoforte accompaniment and cadenza by Léonard (Schirmer), are much the same type as Léonard's once famous version of Corelli's 'La Folia.' As a confectioner of old music Léonard has not the brilliant touch of his modern successors. But while these cater only for the virtuoso, Léonard appeals to a wider public. His difficulties can be conquered by any fairly advanced student who can thus learn at a comparatively early stage what the 'great style' of the 18th-century composers means. William Primrose's arrangement of Chopin's *Impromptu in A flat* (Strad Edition) shows him to be a clever adapter; he would have shown himself still cleverer if he had chosen music less essentially 'pianistic' in character. Paul Edmonds's 'Cradle Song' (Paxton) is so modest a work that it is hard to discover what it claims to do or to be. (Eleven bars before the end, F in the pianoforte part, right hand, ought surely to be sharp.)

The Air, Sarabande, and Bourrée, by Arthur Somervell (Weekes), have an old-fashioned primness and formality which are very engaging. But the accompaniments of the Air and Sarabande are too 'thick.' There is, after all, a difference between the bass tuba and the fiddle, and if the melody had been assigned to a tuba the accompaniment could not have been more solid. The Concerto Piccolo by Bedrich Voldan (Bosworth) would be brighter if its accompaniment did not recall the Miserere in 'Trovatore.' The melody is, of course, different in shape from anything Verdi has written—but we suspect in the composer the ambition to combine ingredients which are not naturally akin. Hence a certain gaucherie in the form and substance of his work.

B. V.

#### VIOLIN STUDIES

This is an age of speed, and it is but natural that violinists should be concerned with the quickest way of getting about, mastering technique, and teaching unruly fingers the way they should go. With some such purpose in view Madame S. Joachim-Claigneau has published a set of twenty Studies (G. Schirmer, New York) for daily practice, and in a preface of eight lines Fritz Kreisler tells us that in his opinion the author has been successful in achieving her object. This may appear at first a tall claim, but it must be remembered that the volume was not written to teach technique, but to maintain it in working order and develop it. Moreover, the plan is exceedingly thoughtful, and obviously the result

of wide experience and personal knowledge and observation. Indeed, Madame Joachim-Claigneau is the only didactic author we know who has given a thought to the physical ailments which often go with the study of the violin. Of course, the public does not realise any more than those who escape from them how often arthritis and nervous instability accompany violin playing. Yet the number of those who, threatened with arthritis, have had to give up a career which was just beginning to hold out hopes of a reward after years of preparation must be considerable. As for nervous instability, many young players are before the public to-day whose very performance proclaims a disorder of the nervous system. They may carry on for a number of years; in the end they will have to pay the price.

Madame Joachim-Claigneau insists then, very rightly, on the importance of diet and physical exercises. It is to be feared that not all teachers—not even all good teachers—pay sufficient attention to this extremely important side of their duty. Some pupils, of course, will need the touch of the spur; but others may benefit by being restrained in time. At any rate the remedy for 'cramp' is not rest so much as a reasonable amount of 'physical jerks.' If for no other reason than because Madame Joachim-Claigneau calls attention to these facts, the volume deserves wide publicity. But the exercises themselves have much to commend them.

B. V.

#### VIOLA

We would welcome the publication of Clemens Meyer's 'Art of Bowing' for viola (E. W. Organ, Birmingham) but for one fact—the translation, to say the least, is inadequate. The sub-title is enough to explain its shortcomings: 'A practical and theoretical guide to the acquisition of bowing-technology.' Surely, given the excellence of German-English and English-German dictionaries, the translator should have been able to find the right word. Elsewhere we find such gems as 'Motion of the Fingers,' obviously reminiscent of Shakespeare's 'He gives me my potions and my motions'; 'Softly connected bows with the lower arm' sounds like a conjuring trick; 'the bow seizes two strings'; 'try to seize the middle string . . . so that notes may sound . . . not squeezed.' Evidently the dictionary has again played the translator a scurvy trick. On p. 16 we read: 'In bowings 33 and 34 begin with the nut end of the bow and take an eighth of the length of the bow to every quartole until the point is reached.' Here the author's arithmetic appears to be at fault, as well as the translator's English—for there are only three 'quartoles' to be played, and three-eighths of the bow can never take us from the nut to the point. Some people we know cultivate very odd hobbies, but the publishing of such translations as this must be oddest of all.

B. V.

#### ORGAN

Two attractive pieces by Alfred Hollins have just been issued by Novello. 'A Benediction' ('Marriage Souvenir') consists of two well-contrasted sections in which expressive solo stops are given good scope. There are skilful touches such as we expect from Mr. Hollins—for example, the charming bit of canon in the middle section. The piece is easy, and may

be managed on two manuals, though three are better. 'Maytime,' a Gavotte, was written for Mr. Roger Ascham's thousandth recital at Port Elizabeth, and naturally belongs to the concert room rather than to the church. (Nowadays, of course, the concert-room in this connection includes the cinema.) It is a lightly tripping affair with a middle portion that has a touch of the musette. The opening phrase is used canonically with capital effect. 'Maytime' calls for neat touch and phrasing, but is not really difficult.

Charlton Palmer's 'Third Set of Twelve Studies on Old English Hymn Tunes' is well up to the standard of its predecessors. The pieces are well-written, sound examples of the chorale prelude form, with plenty of variety in method and mood. All would serve well as voluntaries, and several—e.g., the sturdy Alla Marcia on 'London New,' the pleasant, flowing treatment of 'Manchester New' and the frank and festive piece on Wainwright's 'Yorkshire' ('Christians awake!'), would make good recital items. Particularly good is the Trio on Gibbons's 'Song 16,' in which the melody is given to the 4-ft. pedal. The degree of difficulty throughout is moderate, and the registration straightforward (Paxton). From the same house comes a Christmas Album arranged by J. Stuart Archer (Pastoral Symphonies from 'The Messiah' and the 'Christmas Oratorio,' and Variations on a Noel by Mr. Archer); the Adagio from Bach's Toccata and Fugue in C; and J. Stuart Archer's 'L'Angelus'—a little piece which, given the right registration, would come off well. The point in issuing the Adagio thus separately is not clear. The player able to do it justice would be in a fair way to tackle the whole work. There are discrepancies between the title-page and p. 1. On the former the work is correctly described, and the Adagio is said to be 'arranged.' On p. 1, 'Toccata' becomes 'Fantasia,' and the Adagio is merely 'edited'—which is, of course, correct.

The Year Book Press sends an edition of the Chorale Prelude on 'Sleepers, wake!' prepared by Henry G. Ley, who has added phrasing, fingering, and footing marks. Players of modest technique, thus aided, might well be able to essay this beautiful work.

Edward Shippen Barnes's third Suite consists of only three movements. As these are linked up, and possess thematic material in common, the work is practically in one movement. Modern French influences are shown in the frequent use of inverted pedals, and in harmonic pungencies. The music as a whole is rather crabbed in mood and style. It is a pity the composer makes so little use of the swinging, straightforward tune with which the final section opens so well. Just as it gets under way and promises to provide the required contrast to the preceding pages, Mr. Barnes drops it until the closing bars, when he makes a tantalising brief reference to it (Schirmer).

Cramers have just issued a pair of Chorale Preludes by Geoffrey Shaw and a straightforward set of Variations on the Quarter Chimes of Malines, by James Matthews. Mr. Shaw has made an imposing short piece on 'St. Patrick's Breastplate,' and has treated the melody 'Crux fidelis' in a simple and expressive way.

The *American Organ Quarterly* for July is a useful album of transcriptions—a little March of Bach's (Dickenson), the 'Coriolanus' Overture (Ellingford), Mendelssohn's 'Spring Song' (Kountz), Brahms's fifth Hungarian Dance (Keedy), Henselt's

'Ave Maria' (Bossi), &c. The arrangements are all practicable, Mr. Ellingford's version of 'Coriolanus' being a particularly good example of the difficult art of transcription. H. G.

#### CHURCH MUSIC

Some recent issues of music for use at Christmas should appeal to a variety of tastes. From Messrs. Mowbray comes a Carol Service for church choirs, under the title 'The Christmas Mystery,' originally written and arranged by Sylvia Carpenter and Enid Welsford, with special music by Martin Shaw, and edited by B. Dennis Jones, Precentor of Trinity College, Cambridge. The carols, with one exception, are taken from the 'English Carol Book' and the 'Cowley Carol Book,' published by Mowbray. The Service consists chiefly of carols, hymns, and Gospel readings. It is designed to suit all churches, and even the smallest of choirs. The Gospels may be illustrated by short and simple tableaux: The Annunciation, The Shepherds, The Nativity, The Wise Men, The Presentation.

A Motet for Christmas and the Circumcision, 'Nesciens Mater,' by Thomas Wright (c. 1552), has been edited by H. B. Collins. It is for men's voices (T.T.B.B.), and is not difficult. The first bass sings the plain-song in long notes, while the other voices supply some interesting and effective counterpoint. The text is in Latin (Chester). The hymn, 'O come, O come, Emmanuel!' (tune, 'Veni Emmanuel'), has been issued separately with a Fa-burden by Martin Shaw (Curwen). This—an admirable example of Mr. Shaw's work—may be sung as an unaccompanied Motet by the choir, or by choir (in harmony) and people (the melody only) with organ accompaniment. The same publishers send also Maurice Jacobson's 'At Bethlehem,' a Christmas Carol for S.A.T.B. The composer has written a bright tune, with a tender little refrain in which the alto, tenor, and bass hum an accompaniment. Felix White's setting of 'In Excelsis Gloria' ('When Christ was born of Mary free') needs a good choir. It is a fairly elaborate work which, well sung, would no doubt prove highly effective (Stainer & Bell). George Rathbone's anthem for Christmas, 'How beautiful upon the mountains' (Novello), is melodious and straightforward, and well within the powers of the average church choir. A carol-anthem, 'Before the paling of the stars,' by Charles H. M. Stiddard, is an expressive setting of Christina Rossetti's words. It is of moderate difficulty (Novello). Lastly, are two works from the Year Book Press—'Sweet was the song the Virgin sung,' a Christmas carol by James R. Denny; and Ten Hymn-Tunes and a Christmas Carol, under one cover, by Geoffrey C. E. Ryley. The former is for five voices (S.A.T.B.B.), unaccompanied. It is an interesting specimen of modern diatonic writing and, though not difficult, calls for expressive and intelligent singing.

A number of other Church works must be briefly noticed. Charles Wood's Motet, 'Tis the day of Resurrection,' is for unaccompanied double choir (Year Book Press). This fine work received its first performance at the recent Three Choirs Festival at Hereford. The brief opening Allegro quickly works to a massive climax. In the succeeding movement (Andante) the two choirs are at first effectively contrasted, finally uniting and bringing the work to an imposing finish. Byrd's Short Service has been

edited by E. H. Fellowes (Oxford University Press). It contains the Kyrie, Creed, and Sanctus, and is mainly for five voices (S.S.A.T.B.); at times the altos and tenors also divide. The writing is mostly of the note-against-note order, and is nowhere difficult. From the same house comes a short anthem, 'Hallowed be Thy Name—Hallelujah!' for semichorus and chorus (S.S.A.T.B.), by H. K. Andrews, and a plainsong setting of the Magnificat and Nunc Dimittis, with alternate verses adapted by Robert Bridges to some 16th-century Italian music by Carolus Andreas. In the latter work the repetition of words here and there might have been avoided with advantage. The anthem, which is for unaccompanied singing, contains some effective writing of no great difficulty which reaches a fine climax on the last page.

G. G.

## PART-SONGS FOR FEMALE AND BOYS' VOICES

In 'Silent, O Moyle' we have one of Geoffrey Shaw's artistic descants on old airs. Its concluding lines, 'When will Heav'n, its sweet bell ringing, Call my spirit to the fields above,' are rather out of a child's range of thought; the song is more suitable for older folk. With this copy is a mildly humorous little unison song, by Cecil Sharman, about a doggie's 'Moving Tale.' Of two other pieces issued in one copy, the first is the air 'Gathering Peascods,' arranged with a descant by H. A. Chambers, to words by George Macfarren, entitled 'Autumn's Golden Leaf.' This has a nicely modulated vocal line, and asks for good variety of tone. It could be sung by children of any age. The second piece under this cover is George Rathbone's 'The Sleepy Primrose,' a unison song needing good contrast between the dreamy first verse and the bright second. Those who wish, can, of course, use the above songs simply as unison airs, in which form they are quite effective. The only three-part song of the batch is Walford Davies's 'A Song of Rest,' an arrangement for S.S.A. of the four-part song we know. Choirs will like this, for it is sympathetic, and of only moderate difficulty—the notes alone being easy to find, and the mood requiring just enough thought to make the work attractive. All these are from Novello's. Mark Andrews's 'Snow-Flakes' (S.S.A.A.) is facile and sentimental, and much like a lot of other songs from America. Choirs that care for something tuneful in this vein, will find it agreeable, light recreation (H. W. Gray Co.).

Two-part songs in the 'When I'm a man' series are K. A. Wright's breezy 'Jack Tar' and his happily diversified, vivacious 'The Tinker,' Edgar Moy's 'The Dustman,' simple and not very exciting, and Alec Rowley's 'The Bargee,' with one or two technical (but not naughty) words in it, and plenty of chances for well disciplined work and varied tone-levels. These are issued by Hawkes.

Another of Geoffrey Shaw's strong descants is that to the 'Agincourt Song,' which may, of course, be taken as a unison piece. All chorists should sing this fine tune, in some form or other (Novello).

Purcell's works hold an apparently inexhaustible store of good tunes. 'Let the fifes and the clarions and shrill trumpets sound,' from 'The Fairy Queen,' is arranged in two ways—for S.S. and for T.B. There are a few easy runs. Those having dotted quavers followed by semiquavers will need a little special practice. This is a good study in bold

singing. A Palestrina 'Ave Maria' (Latin and English words, the latter by Beatrice Bulman) is edited by Kennedy Scott (S.S.S.C.). Good, sound altos, going down to low G, are needed. There is a fine suppleness in this. The difficulty is not excessive. One of the freshest pieces that have come out recently is Paul Ladmirault's 'Printemps,' for S.M.S.C. (five of each, the composer asks). This is pretty difficult, and the pianoforte part needs a skilled pair of hands. Towards the end the music goes into five parts. There is a slight awkwardness in some of the writing, but only at moments. In spite of its being rather broken up into bits, the piece is attractive, and worth the attention of conductors. There is an English version by M.-D. Calvocoressi (Oxford University Press).

A simple setting for S.C. of Shelley's 'O World! O Life! O Time!' under the title of 'A Lament,' is that by Ivor R. Davies. This would suit choirs of grown-ups, or growing-ups; it has rather a graveyard cast of countenance (Ashdown).

More cheerful, and a little more difficult, is the same composer's 'Summer Rain,' for S.C. (The lower part could be sung by sopranos or mezzos, save for one—optional—low G.) The parts, quite wisely, are crossed here and there. It is surprising how reluctant writers are to do this. Often it is the making of the lower part, in two-part songs. This composer will in time use his voices more flexibly. Signs of inexperience are here (Elkin).

Dr. Staton's 'In a Fairy Boat' has a graceful motion in barcarolle style. It needs lightness and neat, pliant phrasing, and is for two equal voices. Hugh Robertson's setting of 'Music, when soft voices die,' for S.S.C.C., makes use of a humming accompaniment. Special attention is needed to the balance of parts, but the music is easy to read (Paterson).

Palmgren's 'Finnish Lullaby' is a dainty piece for S.S.C.C. The lowest part keeps to the low F. It is suggested that 'if necessary a solo tenor may sing with the contraltos.' A baritone would probably blend better; but as the whole thing is *pp*, it would be best to let the women keep to their cradle-rocking without male assistance, here. Armstrong Gibbs's 'May in the Greenwood' is a light and skilful bit of work, for S.C. or T.B. A third way of singing it is by S. and T. (unison), with A. and B., also in unison, taking the lower part. The words are from the 15th century (Curwen).

W. R. A.

## MALE-VOICE

One of the works composed expressly for the Royal Welsh National Eisteddfod of 1928 is Southey's 'Ode to the Nightingale,' set by J. Owen Jones for T.T.B.B. (Welsh and English). This is straightforward music that most male choirs will like, though it does not greatly help out Southey. 'Nothing now remains,' says the poet, 'to prompt the song.' There never was much (Rowland).

A rousing song of 'The Spanish Main' is Dr. Sweeting's (poem by Noyes). T.T.B.A.B. will eat this (Stainer & Bell).

An Irish cradle croon, 'Maureen,' has words and music by Hugh Robertson. A solo M.-S. is accompanied by T.T.B.A.B. This is a slick little sentimental, also done for S.A.T.B. David Stephen has made a T.T.B.B. arrangement of the coronach 'He is gone on the mountain,' from Scott's 'Lady of the Lake'—solid and satisfying (Paterson).



Armstrong Gibbs makes use of an old device in 'A Song of Soldiers' (poem by de la Mare). Here the men (T.T.B.B.) sing 'la' throughout, whilst a soprano or tenor sings the solo part, and a solo tenor from the choir has a little bit to himself, near the end. The up-the-hill-and-down-again march motive is effective. Someone might try developing the ground-bass idea (here not kept up all the way). It should be very effective in the right kind of song. Another piece with T.T.B.B. chorus and a soprano or tenor solo is Gibbs's 'New Year's Eve' (Gordon Bottomley's words). There is 'oo' and 'la' work for the chorus, a portion of the time. The parts are a trifle cramped here, but much effect can be got from the music. On the whole, I think there might be a close time for humming and oooing and ahhhing and lahhhing—devices that are easily overworked. Stanley Marchant's resourceful setting of 'Give a man a horse he can ride' (T.T.B.B.) works up to a grand roar at the end. (Is it quite kind, by the way, in these days of the competition of road transport, to dedicate this demand for a horse to the North Eastern Railway Musical Society? 'Give a man a season ticket,' now . . .) (Curwen).

In the Yale Glee Club Series, No. 7 includes three shanties, arranged by Marshall Bartholomew—'Eight Bells,' 'Away to Rio,' and 'Old Man Noah.' These T.T.B.B. versions are neat and workmanlike (Schirmer).

In this section a reminder may be given of Palmgren's 'Finnish Lullaby,' done by Curwen for T.T.B.B. as well as for S.S.C.C., and of the Oxford University Press's Purcell piece, 'Let the fifes,' issued for T.B. as well as for S.S.

W. R. A.

#### HANDEL'S 'BELSHAZZAR': AN ABRIDGED EDITION

A crowded, hurrying, and busy (but not necessarily industrious!) age such as the present must be humoured where the longer and more leisurely classics are concerned, especially when the classic is cast in somewhat *démodé* form. Handel is being 'revived,' we are told. A composer so stoutly entrenched in the affections of musicians of all kinds is too much alive to need revival. Rather, he needs exploring, and the first step is the provision of sensibly-shortened versions of masterpieces which have been kept on the shelf by their length. 'Belshazzar' is an example. It contains some truly splendid choral numbers, and is so vivid in its characterisation as to suggest opera rather than oratorio—a virtue in many eyes to-day. The marked difference of style between the choruses, respectively, of Jews, Persians, and Babylonians, for example, is very striking. And the scene of the Writing on the Wall is a wonderful example of the power of simplicity.

The edition just published by Novello reduces the length of time required to about an hour and three quarters, pretty equally divided between the two Parts. The solo voices required are soprano, tenor, and bass, with a small optional part for alto. Story and music hang together well: a few bars of recitative have been transposed in order to make some 'cuts' satisfactory. On the economic side, performance is easy. The orchestration is for strings, two oboes, and continuo; two trumpets and drums are used in one short chorus only, and can well be omitted. There is no independent part for bassoon, but the original bass part is occasionally marked 'Fagotti soli.' For the continuo

it is suggested that organ and pianoforte (or harpsichord) be interchanged from time to time. As, however, the use of a keyboard instrument is not always convenient or desired, all the passages unscored by Handel have been scored for strings, and are printed in the parts as cues. The actual essentials are thus strings and a pair of oboes. Choralists who are also Handelians—as most are, or should be—will no doubt welcome the opportunity thus given of adding this fine and unfamiliar work to their repertory. For it is the unfamiliar Handel that so many musicians are awaiting just now.

What we mere grown-ups think of the latest Milne-Simson-Shephard effort, 'Now we are six,' matters less than what the youngsters think. Trying the book on some critics of the exacting ages of six and eight, we found it received with rapture. Pressing our inquiries farther, we asked how it compared with 'The King's Breakfast' and 'When we were very young.' The verdict was 'Tis the best of the lot!' That had been our own view, but we should not have put it forward without confirmation from the higher court (Methuen, 7s. 6d.).

From the same bench came a qualified verdict on 'Songs for my little ones,' from *Punch*, set to music by Sir Frederic Cowen. The fairy poems were commended; others were a bit beyond them (so the 'little ones' for this book must not be too little); and Sir Frederic's music was voted 'very pretty'—which it is. They didn't add that it was Victorian, so we do, using the term as a compliment for once in a way as best fitting sensible, singable tunes naturally and gracefully accompanied (Saville, 6s.).

#### Gramophone Notes

BY 'DISCUS'

COLUMBIA

The month's output contains several items which deserve far more discussion than space allows. I cannot recall a batch with so uniformly high a standard. The biggest achievement, of course, is the set of records made at Bayreuth during the last Festival. There are eleven: L2007-13 and one side of L2014 are of 'Parsifal' (Transformation Scene, Grail Scene, Flower-maidens' Chorus, Prelude, and Good Friday Music); one side of L2014 and L2015 deal with 'Siegfried' (Forest Murmurs, Prelude to Act 3, and Fire Music); the Entry of the Gods, from 'Rhinegold,' is on L2016; and L2017 gives us the Ride of the Valkyries. The vocal work is a notable feature; and we get (probably for the first time on a gramophone) the 'Ride' with the Valkyries themselves taking part. The chorus part generally is good, though the tone of the female voices, e.g., in the Flower-maidens' Scene, is a bit on the shrill side. There is throughout the air of reality which belongs to records of actual performance. There are also the drawbacks that sometimes result from the method. Thus, the balance here and there might be better—bits of vocal solo stand out over-much from the orchestral background. And the bells at the end of the Transformation Scene sound like a new and unattractive kind of drum. These defects would no doubt have been avoided in the recording room, or in a concert-hall.

For example, we have a result as near perfection as can be reasonably desired in the records of the 'Jupiter' Symphony, made in the Scala Theatre, under the conductorship of Sir Dan Godfrey. There is unusual clarity; the power contrasts are notable; and the wood-wind passages—especially those downward scales in thirds in the Finale—are a delight (L1938-41).

A little less clear in places (inevitably, perhaps), but full of colour, are the records of Debussy's 'Iberia'—'Par les rues et par les chemins' (L1999), 'Les parfums de la nuit' (L2000), and 'Le matin d'un jour de fête' (L2001), the second side of this last being filled by the 'Cortège and Air de Danse' from 'L'Enfant Prodigue.' The orchestra is the Berlin Royal Philharmonic, conducted by Paul Klenau.

In the way of light orchestral music there are good records of four movements from Edward German's 'Gipsy Suite,' played by the Plaza Theatre Orchestra (9241-42); a couple of extracts from 'Manon,' played by Jean Lensen and his Orchestra (4483); and two Mendelssohn pieces, played by the St. James's String Sextet (4485). Queer folk who like mandoline bands are catered for by a force of sixty-five Milan players, enthusiastically tinkling the Prelude to 'Cavalleria Rusticana' (4484).

A pianoforte record of unusual interest is that of Brahms's Sonata in F minor, played by Percy Grainger (L1954-57). It is good to find the too-well-beaten track left for so sterling a work. Grainger plays it admirably, the incisive vigour of the Scherzo being particularly good. Tone leaves no cause for complaint save at a few loud passages, where there is some harshness. This Sonata should now make many new friends, especially among those who don't expect to get all the meat of the work at a first hearing. It is music that calls for study by the hearer, as the thematic connection between various sections (which make it so interesting from a structural point of view) might easily be missed otherwise.

Duly vivid are Rachmaninov's 'Polichinelle' and the fine Prelude in B flat, played by Pouishnov. The pace in the former seems to be excessive, though (L1997).

Two viola solos played by Lionel Tertis are everything we look for from such a source. He plays arrangements of Arensky's 'Berceuse' and a Fugue in D by Tartini, being even more than usually attractive in the former (L1995).

Dittersdorf is having quite a little innings lately. His Allegro in E flat, played by Arthur Catterall, is sprightly and fetching, with a good foil in a Serenade of Arensky's (D1584).

Only one example of string quartet music has come to hand—Mozart's 'Ave Verum,' Schumann's 'Träumerei,' and the popular F minor 'Moment Musical' of Schubert—all old friends worthily played by the Catterall Quartet.

Male-voice quartets are usually so rhythmless and poor in most ways that it is pleasant to meet such a good, sensible, tasteful example as that served up by the Salisbury Singers. True, I don't like their choice of music—Pinsuti's 'In this hour of softened splendour' and Hatton's 'Absence'—but plenty of customers will (4488).

Vocal solos are of average standard, *i.e.*, poorish music, sung far better than it deserves. Norman Allin lavishes (and wastes) his magnificent voice on Jackson's 'Little cattle, little care,' and an air from Halévy's 'The Jewess' (L1996); Hubert Eisdell

sings Burr's 'All suddenly the wind comes soft' and Haydn Wood's 'Do you know my garden?' (D1585); Dale Smith makes a better choice in Vaughan Williams's 'Silent Noon' and Fogg's 'Peace' (9245); and Rex Palmer a worse one in 'Drake goes west' and Valerie White's 'King Charles.' How hollowly to-day ring the phrases about the 'glory' of war! It is hard to realise that hosts of us ever responded to such claptrap as 'Drake goes west'; and even more odd that anybody should want such songs to-day (4487).

A freak for the last item—a couple of carillon solos played on the Ottawa Carillon at the Croydon Bell Foundry, by Kamiel Lefèvre, of Malines. From the welter of jangling vibrations and harmonics two tunes emerge with difficulty—'Believe me, if all those endearing young charms' and 'Annie Laurie.' Annie has suffered much from arrangers and performers of all kinds, but this must be her roughest passage (4510).

H.M.V.

The gramophone being a pretty reliable indicator, the steady increase of Brahms recordings may be accepted as proof that the composer once thought to be above the heads of the crowd is now established among the popular classics. Listening to the fine records of the fourth Symphony, one feels that Brahms would have been popular long ago had he not been 'run' by the academics. The legend that he was aloof, inaccessible, austere, and so forth, has died hard, but it is dead at last, if we may judge from the enthusiasm with which the Symphonies were received by 'Promenade' audiences.

The signs have not been lost on the gramophone world; hence the records of the F minor Pianoforte Sonata mentioned above, and those of the E minor Symphony just issued by H.M.V. There is nothing forbidding here. Indeed, the Allegro Giocoso is as jolly a movement as may be desired by a brow of very moderate height; and even the Finale, though cast in a severe form—that of the Passacaglia—is anything but dry. The reader who is not prepared to buy straightaway the whole set of six records (D1265-70) is advised to begin with the Allegro Giocoso (second half of D1268 and first of 1269) and the Finale (second half of D1269 and 1270). He needn't worry if the theme of the Passacaglia escapes him. The best way to enjoy the movement is to regard it simply as a monumental expression of brains and energy. The players are the London Symphony Orchestra, conducted by Hermann Abendroth (who is on the deliberate side). Playing and recording are worthy of a work which ought now to take its right place among the popular symphonies.

Franck's Symphonic Variations have been recorded, played by Cortot and the London Symphony Orchestra, with Landon Ronald conducting (DB1069-70). Only the first record has been received for review. This is no less good than we expect from such performers, and we may safely assume that the second will not let us down.

Every bit of the garish and exciting in Liszt's second Hungarian Rhapsody is made the most of by the Philadelphia Symphony Orchestra, conducted by Leopold Stokowski (D1295).

String solos are in strong suit this month. Nobody can reasonably demand better violin records than any of the following: a Schubert Rondo, arranged by Friedberg, and the Schubert-Wilhelmj 'Ave Maria,'

played by Heifetz (DB1047); Debussy's 'La fille aux cheveux de lin' and Brahms's A flat Waltz, played by Thibaud (DA866) (when will violinists give this rather feeble Waltz a rest in favour of one of its many better companions?); Chopin's Nocturne in E flat, Op. 9, No. 2 (better thus than on the pianoforte), and the G string Air of Bach, wherein the rich tone of Isolde Menges is heard to great advantage (D1288); and, of the showy fiddling type, Sarasate's 'Zigeunerweisen' and Variations on the 'Carnival of Venice,' played by Alfredo Rode (C1380).

On a par with these is the record of Casals in Schumann's 'Evening Song' and Godard's 'Berceuse de Jocelyn' (DB1039).

The solitary pianoforte solo record gives us a typical performance by Moiseiwitsch of Chopin's B flat Polonaise and Schumann's 'Grillen' (D1280).

Vocal records are of Stuart Robertson in Ireland's 'Sea Fever' and Peel's 'In Summertime on Bredon' (B2594); a couple of familiar German Christmas Carols sung by Maartje Offers, with organ accompaniment by Herbert Dawson (DA768); d'Alvarez in 'Caro mio ben' and a dreadful descent for such a singer! a poor ballad by Brahe (DA831); 'With verdure clad' and Bach's 'Oh, yes, just so,' by Elsie Suddaby (D1287); an air from Flotow's 'Martha' and 'Ombra mai fù,' scooped and shouted by Schipa (DB1064); and a couple of songs by a couple of Strausses, Richard and Oscar: 'Wiegenlied' and 'Freundliche Vision,' sung by Elisabeth Schumann (DB1065).

The few people not yet wearied to profanity by over-sophisticated versions of 'spirituals,' will enjoy 'I got a robe' and 'Deep River,' sung *con devozione* by a sextet of lay-vicars of Westminster Abbey (B2583).

#### NATIONAL GRAMOPHONIC SOCIETY

Two complete Ravel works make up the latest issue. The Quartet in F, played by the International String Quartet, is successful in all but some of the very quietest passages, where the tone is rather too faint. The Sonatine has a capital performance by Kathleen Long, with the right crispness and clarity. The tone is well reproduced.

#### THE NEW 'HIS MASTER'S VOICE' ELECTRICAL REPRODUCER

The Gramophone Company gave to the press, on November 16, a private demonstration of its new Electrical Reproducer. Appreciative introductory speeches by Sir Edward Elgar and Sir Landon Ronald raised high expectations, and we had no difficulty later in sharing their enthusiasm, although without sharing their playful scepticism as to whether we were listening to a Mark Hambourg pianoforte record or to a real Mark Hambourg concealed behind the handsome curtain!

In the new Electrical Reproducer, the sound-box, tone arm, and amplifying horn of the ordinary gramophone are replaced by an electrical sound-box, a valve amplifier, and a loud speaker. No batteries are used, the power being obtained from any electricity supply by means of an ordinary wall plug or adapter.

Two models were demonstrated, a self-contained one for home use, and a more powerful one, with separate units, for use in cinemas, restaurants, public and dance halls, and aboard ship. In the case of the larger instrument, the loud speaker (or speakers) can be placed at any convenient distance

from the control desk containing the turntable and sound-box. The Electrical Reproducer plays any record in the ordinary way.

The records actually demonstrated (all taken from the Gramophone Company's ordinary record catalogue) included orchestra, choir, pianoforte, violin, organ, vocal solos, and some dance numbers. In every case the purity of tone, freedom from distortion, and volume were remarkable. In listening to a song, for instance, only the slight hiss of the record in the pianoforte interludes and the characteristic gramophone sibilants in the wording affected the completeness of the illusion.

The advent of this music-making 'robot' may well induce consternation among those who earn a living in cinema, dance, restaurant, and ships' bands.

The gramophone experts are left now with two major problems, the 'long-distance' record and the pure and characteristic reproduction of string tone. And, so far as present indications go, the second seems as difficult and far-away as the first.

F. H. B.

## Player-Piano Notes

ÆOLIAN

*Duo-Art.*—We are so accustomed to look to Harold Samuel for a sparing and judicious use of the sustaining pedal in Bach playing, that it is a surprise to find the Fugue of the Toccata and Fugue in G minor badly blurred in places. However, it remains a very enjoyable performance in every other respect (0293).

The four-handed arrangement of the Scherzo of Dvorák's 'New World' Symphony is very successful in parts—particularly the opening—though as a whole it comes off less well than the first movement. The high standard of playing is maintained by Rudolph Ganz and his unnamed partner (6978).

Schubert's 'Heroic March' is ordinary rather than heroic, despite Ignaz Friedman's efforts to make it sound otherwise (7090).

How well Edward German's music wears is again shown in Armbruster's performance of the 'Pastoral Dance' from 'Nell Gwyn' (6978). The over-use of the sustaining pedal somewhat spoils the effect.

There is also a roll of Macbeth's 'Forget-me-not' Intermezzo—a very conventional piece—in which there is a discrepancy in the name on the label and the signature on the roll. According to the label the playing is by Fanny Votey Rogers, but the signature is that of Elva Faeth Rider (6303).

*Hand-played.*—A disappointing collection. The only two worth mention are Bartlett's Concert Polka, Op. 1, music of the *salon* type which shows Geneviève Pitot's brilliance to advantage (A1023d), and Schütt's 'A la bien aimée' (Valse), Op. 59, No. 9, very well played by McNair Ilgengritz (A1019a).

*Metrostyle.*—More disappointment! The only roll of interest is Brahms's Variations in D on a Hungarian Song, Op. 21, No. 2 (T30337c). The first half of this roll needs careful manipulation and practice. The gaps between the Variations contribute to the difficulty of presenting the whole work coherently (T30337c). It is, however, well worth the extra trouble.

*Song-Rolls.*—These are 'The Bells of St. Mary's' (Adams), played by Armbruster (26805); 'Leaning' (T. C. Sterndale-Bennett), played by Maud Atkins

(26807); 'I heard you singing' (Coates), played by Charles Blackmore (26806); and 'Oh, no John!' played by Maud Atkins (26808)—this, by the way, would be much improved by 75 *tempo* instead of 60 as directed.

## BLÜTHNER

A Concerto (Op. 72) by Reinecke on three rolls stands out as being the most brilliant amongst a very good collection. The playing of Backhaus all through is exceptional, and although the opening Allegro is long, there is enough interest and variety in both the music and its performance to hold one's attention all the time. The beautiful slow movement is worth a hearing by itself, but, of course, gains considerably when heard in contrast to the brilliance of the Allegro and the Allegro con brio. This last is most attractive—the rapid scale-passages are wonderfully clear (55580-82).

In Chopin's 'Fantaisie brillante,' Op. 49, Harold Bauer's playing is good, though he takes the march section on the quick side, and his changes of tempo are rather too violent (55775).

Edward Bisley gives a sympathetic performance of Chopin's Impromptu, Op. 36, No. 2 (55776). The part with the octave leaps in the left hand loses a little by being taken rather on the slow side, but the rapid scale-passages towards the end are delightfully fluent and delicate.

A Chopin Scherzo is played by Myrtle Elvyn (56366). She takes the quick passages too rapidly for clarity, and the pedalling is not all it should be, especially in the quiet section.

Oswin Keller does all that is possible with Mendelssohn's Andante cantabile and Presto Agitato. The slow movement comes off the better of the two (55175).

Brahms's Hungarian Dance No. 8 is well played by Ilonka von Pathy (54819), though a little more abandon would have been welcome.

There are two very attractive Albeniz rolls, of which Maria Cervantes gives delightful performances—'Rapsodia Cubana,' Op. 66 (55485), and No. 6 'Suite Espagnole.' The last-named needs rather more attention than some rolls for really good results, but it is worth the little extra effort (55489).

The four-hand arrangement of Saint-Saëns's 'Danse Macabre' is not one of the most successful of transcriptions. Orchestral colour is necessary for this; some parts sound very tame on the piano-forte (57278).

D. G.

## Occasional Notes

Wine and song (or wine and fiddles) have been held by competent people to contribute equally to the gaiety of mankind. The poet who wrote in praise of John Barleycorn also said that 'the man who plays the fiddle well, he never ought to die.' And those sentiments have been re-echoed by many a lesser writer. But a case recently tried in a court of justice suggests that the law recognises no such equality: it protects the wine but does not protect the fiddle. The case was, briefly, that of a merchant who had described as Port, wine which was not legally entitled to that description. Consciously or unconsciously he was guilty of an offence and had, in consequence, to pay the penalty. All this is as it should be, and we must applaud the determination of the law to see that the article sold tallies with the name it bears. But if the principle is accepted, why

is it not extended also to musical instruments? Hundreds of violins and violas are sent to England every year from France and Germany not labelled 'Produce of France' or 'Made by Johann Schmidt,' but bearing imitation labels of Stradivari, Guarnerius, and other makers not less celebrated in their way than the wine of Portugal. Now it is certain that no responsible violin dealer will sell one of these violins to a customer as a genuine 'Strad.' or 'Guarnerius.' But violins have a way of passing from hand to hand; and the expert who can tell at a glance what a fiddle is really worth is exceedingly rare. Moreover, in some of these instruments the makers have taken pains to fake the age and general appearance so as to deceive the casual buyer. Why the invidious distinction between Port wine and imported fiddles? This kind of trade violin can be made in this country as well as in any other. But if foreign fiddles are allowed to come in, we venture to suggest to the Government that a label of origin would be at least a safeguard. If you *do* buy a 'Stradivari' 'Made in Germany,' you deserve all you get.



Photo (9)

[Elliott &amp; Fry, Ltd.]

Dr. Ernest Bullock has been appointed to succeed Mr. Sydney H. Nicholson at Westminster Abbey. Dr. Bullock was a pupil of Dr. Bairstow, at Leeds Parish Church, where he became assistant-organist at the early age of sixteen. In 1912 he was appointed sub-organist of Manchester Cathedral, under Mr. Nicholson. Before going to Exeter Cathedral, in 1919, he was for a short time organist at St. Michael's, Tenbury. A fine player, and an energetic and well-equipped all-round musician, he may be relied on to maintain the prestige of his new post.

Sir Thomas Beecham's scheme for the establishment of opera on a permanent basis has been launched, and so far has met with encouraging support. As its fate will probably be determined during the next few weeks, we hold over detailed comment until our January issue.



The Harold Brooke Choir opens its season on December 14 (8.0) at Bishopsgate Institute with a programme of the usual freshness and excellence—the Sinfonia ('Allegro Postillions') from Handel's 'Belshazzar,' Purcell's 'King Arthur,' Holst's Six Part-Songs for female voices and strings, carols and part-songs by Pearsall, Benjamin Dale, &c. The soloists are Isabel P'Anson, Roland Jackson, and Stuart Robertson, with Margaret Hodson as harpsichordist.

Burglars cut a large hole in the safe and got away with £50. The money represented the takings at a concert at Guildford.—*Evening Paper*.

It seems scarcely worth locking up, still less worth the cutting of a large hole.

## Points from Lectures

Prof. Donald Tovey, after proposing a toast at the Edinburgh Society of Organists' dinner with due dignity, unbent and turned to the pianoforte to give some characteristic topsy-toveydom, but again became serious when he started a diatribe on academic narrowness. One of the great difficulties, he said, had been to get Universities to recognise music. Next, they recognised it at least as a paper subject. The University point of view was the old prejudice that practical work was lower than theoretical work. Speaking of modern music, Prof. Tovey regretted that the orchestral player could earn a living by playing 'muck'—though it was not listened to—during dinner and dancing, which might be better done by a military band.

Mr. P. M. S. Latham was over-optimistic when he suggested at a Newcastle 'Lit. and Phil.' lecture that the 'beastly bar-line' might be dispensed with. 'The old Elizabethan musicians,' he said, 'didn't divide their music into three-beat or four-beat bars. They first put a bar-line here and there in orchestral music to keep the parts together. It was only afterwards that the horrible thing came into fashion as a means of accent. And now our composers, having exploited as much as they can the possibilities of two-, three-, or four-measure, are getting restless again, and are making their bars of different lengths. As you will hear, it does not sound in the least unrhythmical when it is well done. And it gives the musician a chance of far greater flexibility.'

The Music Teachers' Association had its largest attendance at the Liverpool branch when Mr. Alec Rowley spoke on 'The Picturesque in Music.' In the teaching of modern educational music, he said that the child's touch was too often neglected. Too many scales and exercises dulled the senses, if mechanically indulged in for a long period. The pupil must be made to feel that music is music always—even examination music. It was wrong sound and bad touch, rather than the mere striking of wrong notes, which made so many music lessons maddening and boring to the teacher. Children should be taught a lively touch from the beginning, instead of being allowed to play everything with an unvarying grey kind of touch. Many people, Mr. Rowley continued, thought a child could not be mystical; but he could certainly be taught to play in a mystical fashion. The boy was the most difficult person to teach because his mind was so well filled with other subjects. Many of his teachers had told him that music was an effeminate kind of extra that did not matter.

That was a happy thought of Sir Hugh Allen's at the dinner of the Worshipful Company of Musicians. The initials R.A.M., he said, represented not only the Royal Academy of Music, but also 'Remember Alexander Mackenzie.'

Full of hints was the lecture given by a Guildhall singing-master, Mr. Albert Howe, on 'Song Interpretation.' A sentence or two may be quoted: Every song had atmosphere to which all details were subordinate and contributory, and to convey the atmosphere of the song it must be treated as a whole. All songs had a master phrase, sometimes two; and it was this master phrase which was the key of the mood. It was not necessarily the climax, but it was the open sesame to the song.

Bristol is ambitious in University musical affairs to rank with Birmingham, Manchester, and Sheffield. Sir Herbert Brewer, at a recent prize-giving, spoke of the great strides that had been made in those towns. He was sure that Bristol would not be content to be left behind in that respect. He had reason to believe that the authorities would be sympathetic to the proposal to found a chair of music; in fact, there was only one thing lacking, and that was a benefactor.

In the same city Sir Hugh Allen has also been distributing examination awards. He discussed what being musical meant. Lots of people could sing quite well. Playing an instrument was an important adjunct, but one really did not learn music by playing. He urged the writing out of some music every day. And as music would occupy a considerable time in the next world, this was a matter of importance. The first question people would be asked in heaven was: 'Can you write and read music?'

'What is it makes us like music?' was a question asked in a lecture by Miss Mary Paget, sister of the Bishop of Chester. It was rhythm, she said, that made music delightful. Rhythm was found throughout the whole of creation as a governing law. To-day we were living in times of appalling rhythms. She had been listening to the rhythm of the electric train that evening, it was a very dull rhythm—merely tum-tum, without variation. She preferred the L.M.S. rhythm to that of the Southern Railway. The L.M.S. always played Beethoven. The Great Western went 'catamaran, catamaran,' and also essayed a Beethoven rhythm. Was it known, she asked, that cats lapped milk in triplets?

A musical tour through Canada enabled Mr. Edgar L. Bainton to relate some interesting experiences at Armstrong College, Newcastle-on-Tyne. The Saskatchewan Festival furnished the only instance in the world of a musical festival being run by a University, the Saskatoon University. In other parts of the country musical festivals were organized by people who were not musicians, and who were not even particularly interested in music. They ran the festivals as an act of public service. At Vancouver no less than ninety-six adult choirs competed. The competitors were very cosmopolitan, nineteen nationalities being represented in one of the school choirs, while another consisted entirely of Japanese children. The competitors in Canada were as pleased if their friends won as if they themselves had been successful. The same thing, however, did not always apply to parents and teachers, who were ready to upset the adjudicator's verdict.

At a Tyneside Sunday lecture, Mr. James E. Wallace, conductor of the Liverpool Bach Choir,

has been speaking of the fascination of vocal music enjoyed during the madrigal period. 'I don't know what things are coming to,' he said. 'Music is becoming a competitive and serious business, and we are apt to lose some of the great enjoyment that was got out of music in the old days. If we could learn to smile a little more during concerts it would be much better for all concerned.'

So much has Sir Henry Coward's campaign against jazz been quoted in the daily press, in the *National Review*, and elsewhere, that his vehemence may seem to be ill-natured—a characteristic foreign to him. On the other hand, he told the Sheffield Rotary Club that 'it is not to be supposed that in condemning jazz I am averse to diversion, humour, fun, or jollity in music and every-day life. I have been in nigger troupes, played in and conducted toy symphonies, humorous sketches, operettas, and comic operas, but they have been in straight music, and such that they were free from stain or atavism. Music need not be highbrow as long as there is point and pleasant nonsense in the words, and a straight, rollicking tune.'

The place of music in the life of the people was the subject of a Sunday address in a Newcastle church by Dr. W. G. Whittaker. He objected to the view that England is not a musical nation; it is musical to the core. Every great movement had brought an outburst of music, and one was now springing from the desire to make life more harmonious in this country. He referred to the competitive festival movement, which was the greatest of our day, bringing all classes together, discovering talent, and rearing a nation of participants in music. Support of music, he added, did not mean listening to well-paid singers of good reputation singing bad songs. A great singer (in the advertised sense) might be an interesting personality, but was not half so wonderful as a choral society, in which members endeavoured weekly to become acquainted with work of the higher type.

J. G.

## Church and Organ Music

### ROYAL COLLEGE OF ORGANISTS

#### DISTRIBUTION OF DIPLOMAS

Members and friends are cordially invited to attend the distribution of diplomas to successful candidates at the Fellowship and Associateship Examinations, on Saturday, January 21, 1928, at 3 p.m. The President, Dr. W. G. Alcock, will deliver an address, and Mr. W. Wolstenholme, organist of All Saints', St. John's Wood, will play upon the College organ the following pieces selected for the July Examinations, 1928:

- |   |                     |
|---|---------------------|
| Toccata in D minor (Dorian) ...   | J. S. Bach          |
| Prelude in form of a Chaconne, Op. 88, No. 2 Stanford (Stainer & Bell.) |                     |
| Romanza, 'La Reine de France' ...                                       | Haydn               |
| Best's Arrangements, vol. i., p. 109. (Novello.)                        |                     |
| Prelude, 'Rhosymedre' ...   | R. Vaughan Williams |
| (Stainer & Bell.)   |                     |
| 'Pensée d'Automne,' Op. 47, No. 2 ...                                   | Jongen              |
| (Augener.)  |                     |

After the organ recital there will be an informal conversazione, to which members and friends are invited. Tea and coffee; no tickets are required.

H. A. HARDING (*Hon. Secretary*).

### NIGERIAN FOLK-MUSIC

The highly interesting and informative article in the October *Musical Times*, 'Bach in Baganda-land,' by Mr. J. M. Duncan, describing the efforts being made to educate the natives of Central Africa to the appreciation and performance of European music of the highest standard, provides an opportunity to lay before British musicians work of a similar nature being carried out in Nigeria, on the West Coast. And in so doing, attention may well be directed to some differences in the local circumstances, the characteristics of the native races, the nationality of the leaders, and perhaps, above all, the divergence of their aims and ideals.

Briefly, as to circumstances, the Nigerian race is probably senior to the Baganda in point of civilization, and on the whole, perhaps on that account, more amenable to refinement in musical expression. Then the Nigerian leaders in Baganda-land are white, while in Nigeria they are native. But it is in the direction of Ideals where the most striking divergence of thought and effort is noticeable. Mr. Duncan says: 'From the first it has been the policy of the Church Missionary Society in Uganda, to teach its converts English tunes. If folk-song enthusiasts shake their heads, and ask



MR. T. K. EKUNDAYO PHILLIPS

why African native melodies cannot be converted to Christian uses, it may be answered that it would be difficult to dissociate native vocal music from the undesirable words to which it is nearly always set.'

This is no doubt true of the people and music Mr. Duncan has so graphically described, and there is certainly no desire on the part of the writer to disparage either the policy of the C.M.S. or the aims of the musical leaders. Yet it is well to remember that the objection to native tunes on account of objectionable words applied in early days to some of our most universal plainsong and chorale tunes, originally of heathen use and association.

So, in Nigeria, after some fifty years of British influence, the natives still cling to their own language (in general use) and their own melodies, and the native Christian leaders are using these, preserving the peculiar idioms of both, in the Church services.

It is true that English is the official language, and that the services in Lagos Cathedral are sung in English to English music. Indeed, a glance through some of the Cathedral service lists shows quite a familiar string of standard Church music, ranging from Wesley to Martin Shaw and John E. West.

(Continued on page 1113.)

## The Holly and the Ivy

December 1, 1927

TRADITIONAL CAROL

Arranged by ERIC H. THIMAN

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Allegretto*  
 SOPRANO *p* The hol - ly and the i - vy Now both are full well grown, Of . .  
*Allegretto. ♩ = about 96*  
 (For practice only) *p*

*mf*  
 all the trees with - in the wood, The hol - ly bears a crown. Oh the ri - sing of the  
 ALTO *mf* Oh the ri - sing of the  
 TENOR *mf* Oh the ri - sing of . . the  
 BASS *mf* Oh the ri - sing of . . the  
*mf*

sun, . . And the run - ning of the deer, The play - ing of the mer - ry or - gan, Sweet  
 sun, And the run - ning of . . the deer, The play - ing of the mer - ry or - gan, Sweet  
 sun, . . And the run - ning of the deer, The play - ing of the mer - ry or - gan, Sweet  
 sun, And the run - ning of the deer, The play - ing of the mer - ry or - gan, Sweet  
 (Coda)

*poco rit.* *mp* *a tempo*  
sing-ing in the choir. The hol-ly bears a blos-som, As white as a-ny

*poco rit.* *dim.* *a tempo* *p*  
sing-ing in the choir, . . . sweet sing . . .

*poco rit.* *dim.* *a tempo* *p*  
sing-ing in the choir, . . . sweet sing . . .

*poco rit.* *dim.* *a tempo*  
sing-ing in the choir. . . .

*poco rit.* *mp* *a tempo*  
sing-ing in the choir. . . .

*mf*  
flower, And Ma-ry bore sweet Je-sus Christ, To be our sweet Sa-viour. Oh the

*mf*  
. ing. To be our sweet Sa-viour. Oh the

*mf*  
. ing. And Ma-ry bore sweet Je-sus Christ, Oh the

*p* *mf*  
To be our sweet Sa-viour. Oh the

*mf*  
To be our sweet Sa-viour. Oh the



ri-sing of the sun, . . And the running of the deer, The play-ing of the

ri-sing of the sun, . . And the running of the . . deer, . .

ri sing of . . the sun, . . And the running of . . the . . deer,

ri-sing of the sun, And the running of . . the deer, The play-ing of the

*dim.*

*dim.*

*poco rit.* *a tempo*

mer-ry or - gan, Sweet sing-ing in the choir, . . . in the

*poco rit.* *a tempo*

Sweet sing - - ing in the choir, . . in the

*a tempo*

*mf*

The hol - ly bears a ber - ry, As red as a - ny

*poco rit.* *a tempo*

mer-ry or - gan, Sweet sing ing in the choir, . . . in the

*poco rit.* *a tempo*

*mf*

choir. Oh the ri-sing of the

choir. And Ma-ry bore sweet Je - - - - sus

blo d, And Ma-ry bore sweet Je-sus Christ, To do poor sin - ners good. Oh the

choir. And Ma-ry bore sweet Je-sus Christ, To do poor sin - ners

*mf* *f*

sun, . . And the run-ning of the deer, The play-ing of the mer-ry or-gan, Sweet

Christ. Oh the ri-sing of the sun, . . . And the run-ning of the deer, . . Sweet

ri - sing, And the run-ning of the deer, The play-ing of the mer-ry or-gan, Sweet

good. And the run-ning of the deer, Sweet sing-ing in the

*dim.* *f* *dim.* *dim.* *f* *dim.*

*poco rit.* *a tempo* *mp*

sing-ing in the choir. And

*poco rit.* *a tempo* *pp* *mp*

sing-ing in the choir. A pric - kle, As sharp as a - ny thorn; And

*poco rit.* *a tempo* *pp*

sing-ing in the choir. A pric - kle, As sharp as a - ny thorn;

*poco rit.* *mp* *a tempo* *mf*

choir. The hol - ly bears a pric - kle, As sharp as a - ny thorn; And

*poco rit.* *mp* *a tempo* *pp* *mf*

*molto cres.* *f*

Ma-ry bore sweet Je-sus Christ, On Christmas day in the morn. Oh ..

*molto cres.* *f*

Ma-ry bore sweet Je-sus Christ, On Christmas day in the morn. Oh ..

*mf* *f*

And Ma-ry bore sweet Je - sus Christ. Oh the ri-sing of the

*f*

Ma-ry bore sweet Je-sus Christ, On Christmas day in the morn. Oh the ri-sing of the

the run-ning of . . the deer, The play-ing of the mer-ry or - gan, Sweet

the run-ning of . . the deer, The play-ing of the mer-ry or - gan,

sun, . . And the run-ning of the deer, The play-ing of the mer-ry or - gan,

sun, . . And the run-ning of the deer, The play-ing of the mer-ry or - gan,

*poco rit. e cres.* sing-ing in the choir. . . . . The hol-ly and the

*poco rit. e cres.* sing-ing in the choir, . . in . . the choir. The hol-ly and the

*poco rit.* sing-ing in the choir. . . . The hol-ly and the i - vy Now

*poco rit. e cres.* sing-ing in the choir. . . . . The hol-ly and the i - vy Now

*poco rit. e cres.* ( ) ( )



an, Sweet  
an,  
an,  
an,

i - vy Now both are full well grown, Of . . all the trees with -

i - vy . . Now both are full well grown, . . Of all the trees with -

both are full well grown, Of . . all the trees with - in the wood, The

both are full well grown, . . Of all the trees with - in the wood, The

he  
he  
w  
w

in the wood, The hol-ly bears a crown. Oh . . . the ri-sing of the

in the wood, The hol-ly bears a crown. Oh . . . the ri-sing of the

hol-ly bears a crown. Oh, . . . oh the ri-sing of the

hol ly bears a crown. . . . Oh the ri-sing of the

*Allargando* *a tempo meno mosso*  
*ff* *ff sempre*

*Allargando* *a tempo meno mosso*  
*ff* *ff* *ff sempre*

sun, . . And the run-ning of the deer, The play-ing of the

sun, . . And the run-ning of . . the deer, . . The play-ing of the

sun, . . And the run-ning of the deer, The play-ing of the

sun, . . And the run-ning of . . the . . deer, . . The play-ing of the . .

**Largamente** *molto rall.*

mer-ry or-gan, Sweet sing-ing in the choir, . . . in the choir.

*molto rall.*

mer-ry or-gan, Sweet sing-ing in the choir, . . . in the choir.

*molto rall.*

mer-ry or-gan, Sweet sing-ing in the choir, . . . in the choir.

*molto rall.*

mer-ry or-gan, Sweet sing-ing in the choir, in the choir.

**Largamente** *f* *molto rall.*

(Continued from page 1104.)

It has been the happy privilege of the writer to be associated for several months with Mr. T. K. Ekundayo Phillips, organist and choirmaster for the last fourteen years of the pro-Cathedral at Lagos. Mr. Phillips, himself a Nigerian, and son of a late Bishop of Lagos, is a musician of scholastic attainments, an expert organist, and an artist of most sensitive nature. His definite aim is to enable the native Christian to use his own language in his services, and to that end he has set the Versicles and Responses of Morning and Evening Prayer, with the Litany, to music embodying not only the characteristics of native inflection, which are imperative, but preserving the atmosphere and largely the modal tonality of plainsong. This work has been published by Messrs. Novello, and has been used by the native churches. Is not this exactly what Merbecke and Tallis did for the English Church at the Reformation?

In addition, Mr. Phillips has made use of many really beautiful melodies in anthems and hymns, and under his direction the choir of St. George's, Perry Hill, S.E., with the permission of the vicar, Canon J. H. Wesley Kane, gave a recital of several of these compositions after a shortened Evensong on Sunday, October 23. All the vocal items were sung in Yoruba, which is an exceedingly pleasant language to sing and to hear, every syllable ending with an open vowel, very like Italian.

The anthems included solos for treble and baritone; and some organ compositions on native tunes, especially an 'Introduction and Fughetta' on the folk-tune 'Obangiji,' showed Mr. Phillips to be a master of fugal writing as well as a singularly competent organist.

Perhaps the most notable point in the choral work is the occasional use of 'Organum,' parallel fourths and fifths, with a free accompaniment. This device was adopted on account of a peculiarity of the Yoruba language, which requires that the natural inflections of the words must be followed strictly by all voices; and one can only say that, treated with the skill here shown, the passages are of surprising dignity and effect.

It only remains to add that the choir and soloists have made eight double-sided records for 'His Master's Voice' Company, which will be issued in December.

B. VINE WESTBROOK.

#### PLAINSONG: THE BISHOP OF TRURO UPON THE PRESENT POSITION OF ITS THEORY AND PRACTICE

Following the annual meeting of the Plainsong and Mediaeval Music Society, on November 14, a discussion under the above title was opened by the Right Rev. W. H. Frere, C.R., Bishop of Truro. He dealt first with the lack of research into the interesting field of chromatic alterations opened up by the studies of Jacobsthal in the last century, and the similar (though less sound) investigations of Gevaert. The connections between the Carolinian music and the preceding stage still needed elucidation, and the actual music of early Byzantium was still an unknown quantity, largely owing to the tiresome feature of 'starting afresh,' which seemed to have happened more than once in the East. The method of composers' technique also has been hardly studied at all after the earlier work of Dom Pothier; and now nothing seemed to be done except in the department of rhythm, and even here most of the work was mere hair-splitting. Practice, however, was in a better way than Theory: we had better Editions, better Performance (though still sometimes heavy, and sometimes lacking in virility), and better Accompaniment. In the discussion which followed, Fr. Lancelot Long referred to the lack of any certainty as to what was the actual method of performance in past centuries; and Mr. Fox-Strangways spoke about similarities of scale-problems in plainchant to those of Indian music.

#### LIVERPOOL CHURCH CHOIR ASSOCIATION

The nineteenth Festival of the Liverpool Church Choir Association, and the fourth to be held in Liverpool Cathedral, took place on November 17, when sixteen choirs, numbering three hundred men and boys, including the Cathedral boys and 'verse,' sang an interesting selection

of music which included a Bach Chorale, 'God liveth still,' the Psalm 'Quam dilecta' (chant by Dr. Bairstow), Magnificat and Nunc Dimittis (Stanford in G), the anthem, 'If the Lord Himself' (Walmisley), and Beethoven's 'Hallelujah to the Father.' The singing was marked by unusually good features of attack and ensemble difficult to obtain in the vast building, and generally the results amply justified the arduous work of preparation. The sermon was preached by the Rev. H. McGowan, of Southport. Mr. H. Goss-Custard was organist, and Mr. Branscombe conducted. There was an immense congregation.

#### ALEXANDRA PALACE ORGAN

We are glad to hear that the fund for the restoration of this famous instrument is growing steadily. An opportunity for North Londoners themselves to lend a hand will occur on December 12, at 7, at Park Chapel, Crouch End, when Mr. Reginald Paul and Mr. Reginald Goss-Custard will give a pianoforte and organ recital. The players will perform separately and jointly. The organ at Park Chapel is a fine old Willis, recently restored and enlarged by Messrs. Henry Willis. Buses 41, 111, and 176 go by or near the church.

At St. Nicholas's Parish Church, Newbury, on October 19, a new organ, built by Messrs. J. W. Walker, was dedicated by the Bishop of Oxford. Mr. Bernard Ramsey gave a recital, playing the 'St. Anne' Fugue, Chorale Preludes by Parry and Karg-Elert, Widor's Marche Pontificale, &c. On subsequent days recitals were given by Mr. Ramsey, Mr. Sydney H. Nicholson, and Dr. W. G. Alcock. We append a specification:

| GREAT ORGAN                                   |     |  |         |
|---|-----|--|---------|
|   | FT. |  | FT.     |
| 1. Double Diapason ...                        | 6   | 7. Octave No. 2 ...                        | 4       |
| 2. Open Diapason No. 1 ...                    | 8   | 8. Twelfth ...                             | 2½      |
| 3. Open Diapason No. 2 ...                    | 8   | 9. Fifteenth ...                           | 2       |
| 4. Open Diapason No. 3 ...                    | 8   | 10. Mixture ...                            | 3 ranks |
| 5. Wald Flute ...                             | 8   | 11. Tromba (from Choir) ...                | 8       |
| 6. Octave No. 1 ...                           | 4   |  |         |
| CHOIR ORGAN (All Enclosed)                    |     |  |         |
|   | FT. |  | FT.     |
| 1. Lieblich Bourdon ...                       | 16  | 7. Piccolo ...                             | 2       |
| 2. Violin Diapason ...                        | 8   | 8. Tierce ...                              | 1½      |
| 3. Suabe Flute ...                            | 8   | 9. Clarinet ...                            | 8       |
| 4. Dulciana ...                               | 8   | 10. Tromba                                 |         |
| 5. Flûte Harmonique ...                       | 4   | (heavy pressure) ...                       | 8       |
| 6. Nazard ...                                 | 2½  |  |         |
| SWELL ORGAN                                   |     |  |         |
|   | FT. |  | FT.     |
| 1. Open Diapason ...                          | 8   | 7. Mixture ...                             | 5 ranks |
| 2. Stopped Diapason ...                       | 8   | 8. Double Trumpet ...                      | 16      |
| 3. Viola da Gamba ...                         | 8   | 9. Trumpet ...                             | 8       |
| 4. Voix Celeste, T.C. ...                     | 8   | 10. Oboe ...                               | 8       |
| 5. Principal ...                              | 4   | 11. Clarion ...                            | 4       |
| 6. Flute ...                                  | 4   | Tremulant                                  |         |
| PEDAL ORGAN                                   |     |  |         |
|   | FT. |  | FT.     |
| 1. Sub-Bourdon                                |     | 7. Flute (part from No. 3 Ped.) ...        | 5       |
| (prepared for) ...                            | 32  | 8. Octave Flute (part from No. 6 Ped.) ... | 16      |
| 2. Open Diapason (wood) ...                   | 16  | 9. Trombone (heavy pressure) ...           | 4       |
| 3. Bourdon ...                                | 16  | 10. Trumpet (part from No. 9 Ped.) ...     | 3       |
| 4. Echo Bourdon (from No. 1 Ch.) ...          | 16  |  |         |
| 5. Principal ...                              | 8   |  |         |
| 6. Octave (part from No. 2 Ped.) ...          | 8   |  |         |
| COUPLERS                                      |     |  |         |
| 1. Great to Pedal.                            |     | 7. Swell Octave.                           |         |
| 2. Swell to Pedal.                            |     | 8. Swell Sub-Octave.                       |         |
| 3. Choir to Pedal.                            |     | 9. Choir Octave.                           |         |
| 4. Swell to Great.                            |     | 10. Choir Sub-Octave.                      |         |
| 5. Swell to Choir.                            |     | 11. Great Pistons to Pedal Combinations.   |         |
| 6. Choir to Great.                            |     |  |         |
| ACCESSORIES                                   |     |  |         |
| Four Thumb Pistons to Great (all adjustable). |     |  |         |
| Four " " " " Swell ( " " " " )                |     |  |         |
| Four " " " " Choir ( " " " " )                |     |  |         |
| Four Toe Pedals to Pedal ( " " " " )          |     |  |         |
| One Pedal controlling Great to Pedal.         |     |  |         |
| One " " " " Swell to Pedal.                   |     |  |         |
| One " " " " Choir to Pedal.                   |     |  |         |
| One " " " " Swell to Great.                   |     |  |         |
| One " " " " Swell to Choir.                   |     |  |         |
| One " " " " Choir to Great.                   |     |  |         |
| Balanced Pedals to Swell and Choir Organs.    |     |  |         |
| Balanced Stop Crescendo Pedal.                |     |  |         |

The six pedals controlling the inter-manual and pedal couplers do not move the stop keys, but when a coupler is on by the pedal it lights up an indicator in the stop-key concerned. These coupler pedals are provided with double touch; on the first touch they actuate the coupler concerned, but return when the foot is removed, thus enabling a sudden momentary *sforzando* to be effected, while on the second touch (*i.e.*, when pressed right down) they catch and keep the coupler on. The release is effected by means of a metal strip above the pedal and actuated by the toe. This somewhat novel system of coupler control was desired by Mr. Bernard Ramsey in preference to the usual double-acting pedals, and in this connection his reasons, as given in the following remarks to the builders when making his decision, will be of interest to organists and organ builders generally:

'I consider double-acting pedals an abomination, and unsound in principle. What would the pianist think of their adoption for the pianoforte, or a harpist for his instrument? The scheme applied to a motor car would decimate the population of the country. In short, the principle would not be tolerated in any branch of mechanics outside organ building. I do not agree that they make for ease of control. One must either look at the stop before using the pedal, or detect by ear whether on or off. With a hitch-down pedal the foot goes to the spot; if it is on by stop key the foot will not disturb it.'

Sir Hamilton Harty's Chamber Orchestra played three works during Evensong at St. James's, Birch-in-Rusholme, Manchester, on October 3—Bach's double Concerto for violins (Alfred Barker and Ernest O'Malley), Mozart's Divertimento No. 17, for two horns and strings (Raymond Meert and Arthur Gagg), and Walford Davies's 'Solemn Melody' (Clyde Twelveteetres). Organ solos were a Handel Concerto and Bach's C major Prelude (Dennis Chapman). The choir, under its director, Dr. Walter Carroll, sang Haydn's 'Achieved is the glorious work,' &c.

Mr. Hubert S. Middleton, of Ely Cathedral, lectured at Bury St. Edmunds, on October 15, the occasion being a meeting to consider the inauguration of a Church Choirs Association. From the many practical commonsense things he said, we take the following, uttered in reply to a question as to the composition of a church choir:

'I am in favour of mixed choirs; and if you are going to have women in your choir, have plenty—not two or three voices.'

At All Saints' Church, Bradford, Yorks, two concerts chiefly devoted to Bach have recently been given. The choir sang the cantatas, 'O Light Everlasting' and 'The Lord is my Shepherd,' and the Motet, 'Like as a father,' Mr. John Atkinson gave violin solos, and Mr. Charles Stott played the Fantasia and Fugue in G minor and the Prelude and Fugue in C minor. Among the non-Bach items was Charles Wood's 'Dirge for two Veterans' and Brahms's Rhapsody for alto solo (Miss Clara Baxandall) and chorus.

Under the auspices of the Diocesan Church Music Committee, about six hundred members of church choirs held a Festival at St. Mary-le-Tower, Ipswich, on November 12. Choral Eucharist was sung to Martin Shaw's modal setting; and a two-hours' practice was held in the afternoon, followed by Evensong, when the Canticles were sung to Wesley in F, and the anthem was Garrett's 'Truly God is loving.' The Rev. A. H. Stevens conducted, and Mr. George Gray was at the organ.

Nearly six hundred singers took part in the Glasgow and Galloway Diocesan Choral Association Festival on October 29, at St. Mary's Cathedral, Glasgow. The Canticles were sung to Macpherson in G, and the anthem was Brewer's 'God is my hope and strength.' Harwood's Te Deum in A flat concluded the service. Mr. John Pulein conducted, and Mr. J. Davidson Macrae was at the organ.

Seven choirs, numbering about a hundred and fifty voices, joined in the annual Festival of the Tiverton and District Choral Association, at St. Peter's, Tiverton, on October 26. The setting of the Canticles was Somerville in F, and the anthem was Gadsby's 'Blessed be the Name of the Lord.' Mr. C. Smith, of Halberton, conducted, and the organist of St. Peter's, Mr. F. G. Dyer, accompanied.

A party of organists and friends took advantage of the special train chartered by Messrs. Henry Willis on October 22, and attended an organ recital at Liverpool Cathedral given by Mr. Harry Goss-Custard. His programme included Bach's Toccata and Fugue in D minor, Franck's second Choral, the Finale from Vierne's first Symphony, John E. West's 'Song of Triumph,' and Wolstenholme's Fantasia in E.

At Southwark Cathedral, on December 17, at 3, will be performed Schumann's Advent Hymn, Brent-Smith's 'Hymn on the Nativity,' Dale's 'Before the paling of the stars,' and Beethoven's seventh Symphony. On New Year's Eve there will be a carol service at 3.

The organ in Camberwell Green Congregational Church has been rebuilt and enlarged by Messrs. Rest, Cartwright. The opening ceremony took place on November 10, when Mr. Allan Brown gave a recital. A collection realised nearly a hundred pounds.

Mr. Charles Alloway has resigned the organistship of Bulwell Parish Church, a post he has held for over fifty years.

Dr. Eaglefield-Hull will give four historical organ recitals at Manchester Town Hall in December.

#### RECITALS

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool—Introduction and Finale (Sonata), *Reubke*; Fantasia and Fugue, *List*; Introduction and Passacaglia, *Reger*; Concert Toccata in B flat, *Hollins*; 'Alleluia,' *Faulkes*; Andantino in modo di Canzona, *Tchaikovsky*; Finale ('Sonata Britannica'), *Stanford*; Prelude to 'The Deluge,' *Saint-Saëns*; Fantasia in G major and Fugue in G minor, *Bach*.

Mr. H. C. Warrilow, St. Lawrence Jewry—Idylle in D flat, *Faulkes*; Allegro marziale, *Greenhill*; Allegro in C, *Wood*; Minuet Antique, *Wolstenholme*.

Dr. A. C. Tysoe, St. Matthew's, Northampton—Fantasia in G, *Bach*; Choral in B minor, *Franck*; Suite, *de Maleingrean*; Pœan, *Harwood*; Fantaisie in D flat, *Saint-Saëns*; Fugue, Canzone, and Epilogue, *Karg-Elert*.

Dr. Charles F. Waters, St. Lawrence Jewry—First movement (Sonata No. 2), *Bach*; Chorale with Variations (Sonata No. 4), *Mendelssohn*; Finale ('Pastoral' Sonata), *Rheinberger*; Finale (Sonata in C sharp minor), *Harwood*.

Mr. Ernest E. Chastenev, Cromer Parish Church—Grand Chœur in D, *Guilman*; Rhapsodie Hongroise, *List*; Berceuse, *Eric Webster*; Fugue in D and two Chorale Preludes, *Bach*.

Mr. Albert J. Sowerbutts, St. Lawrence Jewry—Voluntary in E flat, *William Russell*; Idyll in F, *Alan Gray*; Andante and Scherzoso, *Battison Haynes*; Rhapsody in C, *Heathcote Statham*; Toccata and Fugue in D minor, *Lemare*.

Mr. Eric H. Thiman, St. Lawrence Jewry—Coronation March, *German*; Prelude, Fugue, and Variation, *Franck*; Prelude on 'University,' *Harvey Grace*; Epilogue on the 'Old tooth,' *Ernest Farrer*.

Mrs. Cranstoun, St. Peter's, Hobart, Tasmania—Variations on 'O Sanctissima,' *Lux*; Fugue in G, *Bach*; Communion, *Calkin*.

Mr. C. E. Blyton Dobson, Derby Road Baptist Church, Nottingham—Prologue, *Henniker*; Sonata in G, *Hiles*; Intermezzo, *Stanford*.

Mr. F. W. Belchamber, St. Gabriel's, Cricklewood—Chorale Prelude on 'Dundee,' *Farry*; Fantasia in C, *Hamdel-Best*; Benediction Nuptiale, *Hollins*; 'Schiller March,' *Meyerbeer*.



## Letters to the Editor

## DIPLOMAS

SIR,—Your correspondent, who signs himself L.R.A.M., registered teacher, harmony, &c., on p. 931 of your October issue, appears to have missed my point entirely. My letter, which I may say was not an impromptu affair, dealt only with the misappropriation or abuse by some teachers of the initials L.R.A.M. and A.R.C.M. I have no bone to pick with Mus. Docs., Mus. Bacs., or with self-styled Professors of Music who possess no diplomas at all.

What I am attacking is, first, the present system of not compelling all diploma holders to state clearly on brass plates, &c., and also in advertisements, the subject for which the diploma was granted. Secondly, the regulations governing the registration of music teachers with the Teachers' Registration Council. I would like to make it quite clear that I am not finding the slightest fault with the colleges concerned as training centres. All musicians know that in this respect they occupy the highest position.

I suppose your correspondent would consider that to check flagrant cases, such as quoted on p. 910 of the October issue, would be very 'fussy.' Oh, yes, very fussy indeed! This matter is not a little thing 'which has come to stay.' The mystery is that it has been tolerated for so many years. Evidence that has already been given is sufficient proof that more stringent regulations must be enforced upon those gaining diplomas. It is only just, both from a professional and general public standpoint—particularly the latter, because the general public, for the most part (and here is the root of the matter), cannot obtain any authoritative guidance at all as to the selection of competent teachers. A pianoforte, violin, or 'cello student living in or near London can receive tuition at the actual college, from professors of undoubted reputation as teachers. On the other hand, most provincial students have to rely entirely on local teachers for their training. In this respect, the pupil may be fortunate in selecting a teacher who holds a *practical* diploma for the instrument taught, or—otherwise.

When the average student sees L.R.A.M. or A.R.C.M. after a teacher's name, he knows that these initials stand for a hall-mark of distinction. What he does not know, however, is that these diplomas can be obtained for twenty different subjects, practical or otherwise. He accepts the teacher's terms, and probably receives three or four years' tuition, which may cover the most vital period of his young life. Now, supposing that teacher turns out to have been teaching on the strength of letters which have been gained (for example) for elocution and counterpoint. Surely that would be deceiving the student, and might ruin, or at least check, his musical career.

I suppose it is the ambition of all serious violin students to master the Mendelssohn Concerto, and in the case of pianists, the 'Moonlight' or 'Waldstein' Sonatas, a Chopin Ballad, &c., but one cannot help wondering how many teachers who advertise that they teach pianoforte, violin, &c., on the strength of Theoretical Diplomas (the latter fact is not advertised, of course!), could teach the Mendelssohn Concerto, or even more easy solos by de Beriot or Wieniawski. By 'teaching' is meant the ability of the teacher to play them himself, and not the method of telling the pupil (while holding violin under right arm) that he is sharp or flat, or that he should be using a down-bow instead of an up-bow. Could he teach a Beethoven Sonata or a Chopin Ballad? Here again, by teaching is meant the ability of the teacher to interpret these compositions properly to the pupil—not to tinkle about with the right hand only on the upper compass of the pianoforte, while the pupil remains seated on the stool.

The safest advice to a student is for him to select a teacher who possesses L.R.A.M. or A.R.C.M. diplomas for 'teaching' and, if possible, 'performing' on the instrument he desires to study. Teachers in possession of these diplomas alone have passed a stringent practical test. This is undoubtedly a guarantee; otherwise the examinations are useless.

Mr. Alfred Wilson, Pollokshields West U.F. Church, Glasgow—Prelude in B minor, *Bach*; Concerto No. 10, *Handel*; Choral No. 3, *Frank*; Concert Toccata, *Wilson*.

Dr. Bernard Jackson, Boston Parish Church—Prelude on 'Melcombe,' *Parry*; Romanze and Scherzo, *Schumann*; 'Londonderry Air,' arr. by *Henry Coleman*; Passacaglia and Fugue, *Bach*.

Mr. Herbert Hodge, St. Nicholas Cole Abbey, E.C.—Study in A flat, 'The Brook,' *Alcock*; Fantasia and Fugue in C minor, *Bach*; Idyll, *Alan Gray*; Fantasia Sonata, *Rheinberger*; Fugue in G, *Wesley*.

Dr. H. Davan Wetton, Christ Church, Lancaster Gate, W.—Prelude and Fugue in B minor, *Bach*; Benediction and Marche Triomphale, *Karg-Elert*; Berceuse, *Stravinsky*; Choral, *Honegger*.

Rev. Dr. G. Sydenham Holmes, St. Saviour's, Eastbourne—Psalms—Prelude No. 3, *Howells*; Prelude and Fugue in E flat, *Bach*; 'The East Wind' and 'The West Wind,' *Rowley*; 'Cloister-Garth,' *Brewer*.

Mr. Bertram Hollins, S. Norwood Wesleyan Church—Andante maestoso and Allegro, *Handel*; Sonata No. 7, *Rheinberger*; Toccata and Fugue in D minor, *Bach*; Marche Pontificale, *Widor*.

Mr. F. J. C. Dalrymple, Canton Parish Church, Cardiff—Choral No. 3, *Frank*; Prelude and Fugue in G, *Bach*; Sonata No. 1, *Harwood*; Fantasia in F minor, *Mozart*; Final (Symphony No. 3), *Vierne*.

Mr. Guy Michell, St. Mary Redcliff, Bristol—Allegro vivace (Sonata No. 11), *Rheinberger*; 'Angelus,' *Karg-Elert*; 'Chant Pastorale,' *Dubois*; Suite Gothique, *Boellmann*.

Mr. Stanley E. Lucas, S. Croydon Congregational Church—Allegretto (Fantasia in G), *Bach*; Triumphal March, *Lemmens*; Toccata on 'King's Lynn,' *Harvey Grace*; Adagio (Symphony in G), *Haydn*; 'Sposazio,' *List*.

Miss Doris Fenner, Leamington Parish Church—Adagio, *Frank Bridge*; Evening Song, *Bairstone*; Prelude and Fugue in E minor, *Bach*; Carillon, *Vierne*.

Mr. W. J. Lancaster, Bolton Parish Church—Prelude on the 104th Psalm-Tune, *Parry*; Allegretto in F sharp minor, *Guilmant*; Canzona, *Frescobaldi*; 'Laus Deo,' *Dubois*.

Mr. G. Thalben Ball, Christ Church, Lancaster Gate, W.—Allegro appassionata (Sonata in C sharp minor), *Harwood*; Three Chorale Improvisations, *Karg-Elert*; Rhapsody on 'Burford,' *Thalben Ball*; Chant de Mai, *Jongen*.

Mr. Maughan Barnett, Town Hall, Auckland, N.Z.—Preludes and Fugues in F minor and G, *Bach*; Andante and Finale (Symphony No. 1), *Vierne*; 'Cuckoo and Nightingale' Concerto, *Handel*; Homage Hymn, *Rowley*; 'La Fileuse,' *Raff*.

Mr. Allan Brown, Broomwood Wesleyan Church, Clapham Common—Sonata No. 7, *Rheinberger*; Toccata in F, *Bach*; Pastoral, *Frank*.

Mr. Owen le P. Franklin, Holy Trinity, Stroud Green—Fugue in E flat, *Bach*; Introduction and Fugue, *Reubke*; Sonata No. 2, *Mendelssohn*; Choral No. 1, *Frank*.

Mr. W. Greenhouse Allit, St. Giles's Cathedral, Edinburgh—Fantasia in E flat, *Saint-Saëns*; Marche Funèbre, *Vierne*; Pastoral, *Frank*; Fantasia Sonata, *Rheinberger*; Triumphal March, *Elgar*; and a *Bach* programme.

Mr. W. Brennan Smith, St. Austell Parish Church—Fuga Cromatica, *Rheinberger*; Scherzo, *Tchaikovsky*; Cortège and Réverie, *Vierne*; Marche Pontificale, *de la Tombelle*.

Dr. Henry G. Ley, Christ Church, Lancaster Gate, W.—Introduction and Fugue in A minor, *Russell*; Fantasia and Fugue in C minor, *Bach*; Fantasia on 'Aberystwyth,' *Henry Ley*; Two Trumpet Tunes and Air, *Parcell*.

## APPOINTMENTS

Mr. Percy A. Tapp, choirmaster and organist, Christ Church, Hendon, N.W.

Mr. Arthur E. Watts, choirmaster and organist, St. Andrew-by-the-Wardrobe, Queen Victoria Street, E.C.

Your correspondent, Miss Sylvia M. Everett, has made some excellent suggestions, which, if carried out, would, I venture to say, revolutionise music teaching, and place the qualified professional teacher on a far firmer footing than he is at present. This would mean that only those who had received a thorough training and had passed practical tests would be recognised by the public as competent teachers. If they (the public) then patronised other teachers, they would only have themselves to blame if the tuition was not what they expected it to be.

Last, but not least, there is no getting away from the fact that any person who does not clearly state the subject for which the L.R.A.M. diploma was granted, is not fulfilling the regulations as laid down in the syllabus of the Royal Academy of Music.—Yours, &c.,

Great Yarmouth.

'PIANIST.'

#### A HYMN-TUNE PROBLEM

SIR,—In answer to my former letter, which appeared in your issue of September, 1927 (p. 837), I have now received no less than twenty-four suggested tunes for the hymn, 'Peace, perfect Peace.' It is evident that the problem has interested a great number of your readers. As they will remember, the problem is this: How, in two short lines of music, can the contrast of Question and Answer in Bishop Bickersteth's hymn be expressed? Most older musicians appear to think that the compass of the words is too short for any satisfactory result. My letter was meant as a challenge to the younger generation of composers, whether they could, or could not, find a solution. I am very grateful to the many correspondents who have kindly sent me their various suggestions. The tunes were duly submitted to an expert, appointed by the *Musical Times*, and he has carefully gone through them all. As you tell me that your space is strictly limited, I can only ask you to print the tune which follows:

1. Peace, per-fect peace, in this dark world of sin?

The blood of Je-sus whispers peace . . with-in.

It is e-nough: earth's strug-gles soon shall cease,

Org. And Je-sus cn'll us to Heaven's per-fect peace.

It is by Mr. H. A. Chambers, and is the one which, in the opinion of the judge, 'seems to meet the problem most successfully.'—Yours, &c.,

F. W. JOYCE.

Petersham, Surrey.

(formerly Vicar of Harrow, and  
Prebendary of St. Paul's Cathedral).

#### 'THE ENGLISH PSALTER'

SIR,—In the November 'Answers to Correspondents' a reply is addressed to 'Enthusiast' concerning the 'English Psalter.' It may be of interest to your readers to know that this book has been in use since October, 1925, at St. Jude's Church, Newcastle. After the first few weeks the choristers quickly adapted themselves to the pointing, although the congregation grumbled badly. I placated some of the worst grouseers by persuading them to buy the pocket edition, which helped them over the snares of 'divided' and 'grouped' verses. If 'Enthusiast's' skin is thick enough, and his choir of average ability, he need have no fear of the result.—Yours, &c.,

79, Spencer Terrace,  
Leeds.

JAMES L. KEEN  
(late organist and choirmaster,  
St. Jude's, Newcastle).

#### NEWCASTLE BACH CHOIR

SIR,—Dr. Eaglefield-Hull is hardly accurate in saying that if the Newcastle Bach Choir had not undertaken to sing Dr. Whittaker's Psalm cxxxix, at Frankfurt, the work would not have been performed at the International Festival at all. Before the International Jury met in London, in January, the Frankfurt Committee informed the International Society that a local choir would be at its disposal if required for any work that might be chosen. After the programmes were announced there was for some time a doubt whether the Newcastle Choir could go to Frankfurt, and a special edition of the Psalm with Latin and German words was at once printed by the Oxford University Press in case of necessity. Fortunately it was not required for the Festival.

I may add that many German musicians have spoken to me with the greatest admiration for the Newcastle Choir, and of the revelation that it was to hear English music sung by them at Marburg, Göttingen, and Münster.—Yours, &c.,

EDWARD J. DENT.

117, Great Portland Street, W.1.

SIR,—From one or two remarks made to me, I gather that my letter about the Newcastle Choir's visit to Germany was open to some misconstruction. My statement had nothing to do with the Choir's other engagements in Germany; it was merely intended to emphasise (1) a matter of routine procedure, (2) the great difficulties which beset English music abroad, and (3) the one-sidedness of most so-called international musical reciprocity. The choice of the interpreters for the International Society's annual festival, at any rate in the first instance, lies in the hands of the committee of the particular national committee concerned.—Yours, &c.,

A. EAGLEFIELD-HULL.

Huddersfield.

#### THE FIRST PUBLIC PERFORMANCE (1927) OF BACH'S 'ART OF FUGUE'

SIR,—The statement under this head in your November issue is misleading—at least, as regards this country—in that the work was performed by string quartet only (with two pianofortes for the pair of fugues that call for them) at the Musical Club, Oxford, in June, 1910, as one of a series of concerts given by the Oxford Ladies' Musical Society. I am writing without programme, and the name of the second pianist has escaped me; but the other performers were, I believe, Miss Venables (1st violin), Miss Bridges (2nd violin and pianoforte), Mrs. Molyneux (viola), and Oliver H. Gotch ('cello). The canons—the effect of the last was quite unforgettable—were given to the first violin and 'cello; and the performance was under the direction of Mr. Gotch, who had audaciously completed the final fugue, showing, as was possibly the composer's intention, how its four subjects would combine. Among those present was the then organist of New College, Mr. now (Sir) Hugh Allen. The concert had about the same degree of publicity as public University lectures, and was as well attended as many of them are.

Perhaps some of your readers may recall earlier English performances.—Yours, &c.,

E. H. W. MEYERSTEIN.

3, Gray's Inn Place, W.C.1.

### 'SEVENTY YEARS OF THE HALLÉ ORCHESTRA'

SIR,—Your Manchester correspondent gives a list of Hallé productions, mainly Overtures, which he speaks of as 'utterly unknown to-day,' and adds 'probably not one music-lover in a thousand has ever heard of more than one or two titles on this list, much less heard the works themselves.'

The list contains two Overtures by Mendelssohn (one, at least, very well known through an organ arrangement); Schubert's 'Alfonso ed Estrella,' often played, and broadcast on November 9; Schumann's 'Manfred,' 'Genoveva,' and 'Overture, Scherzo, and Finale,' all still in the orchestral repertoire (the last-named was played at a Philharmonic concert in 1927, and again in 1925); two operatic Overtures of Weber's, fairly often heard; and two by Cherubini, 'Faniska' and 'Lodoeska' (*sic*). In addition we are supposed to be ignorant of Mozart's 'Clemenza di Tito' and 'Idomeneo,' and of Spohr's 'Faust.'

Granted that some of the remaining works, mainly by Spontini and Auber, are, so far as one hears, seldom performed nowadays, is not the statement a somewhat remarkable one, and is ignorance really so widespread? Manchester gets much music, but despised London hears a bit sometimes. I do not claim any specially intimate knowledge of the orchestral repertoire, but I know a great many more than one or two of the titles, and have even heard a large proportion of the works named, and that elsewhere than at Manchester. Possibly, however, your correspondent does not include professional musicians amongst music-lovers.—Yours, &c.,

'Ruffel,' Woodford Green. E. MARKHAM LEE.

### RETROSPECT

SIR,—In hearty appreciation of Dr. Eaglefield-Hull's enjoyable article on Dr. Kendrick Pyne, may I mention that for several years in the 'seventies, in company with a musical friend (still living, I am glad to say), I travelled nearly twenty miles to Manchester every Saturday to hear Dr. Pyne—first at the Cathedral (Evensong) and, later, at the Town Hall. I have heard most of the celebrated English and Continental organists of the last fifty years, but to my mind Dr. Pyne is *facile princeps*. I hope to hear him many times yet, even if he is seventy-five, and I only a year younger.

And what a mighty host of truly great singers your Manchester correspondent's engaging article on the Hallé Orchestra brings to mind—Tietjens, Trebelli, Sinico, Campobello, Foli, Sainton-Dolby, Lemmens-Sherrington, Sims Reeves, Mr. and Mrs. Patey, Santley, Perkins (deep basso), husband of Marie Rôze; and among instrumentalists, Wilhelmj, Piatti, Sarasate, Vieuxtemps, Arabella Goddard, not to mention Hallé himself. Hallé's name recalls some curious coincidences. In a certain northern town Charles Dickens was, in 1870, booked for one of his 'Readings.' He died just a fortnight before the appointed date. In the same town Charles Matthews (the famous comedian) had, years later, arranged to give performances of 'My Awful Dad,' &c. He also died a fortnight ahead of the advertised date. Later, again in the same town, Sir Charles Hallé was to give a pianoforte recital. He likewise died a fortnight before the appointed date! Three celebrated men, and each named 'Charles.'—Yours, &c.,

Sunnyside,  
Altrincham, Cheshire.

WILLIAM JOHNSON.

### 'SIGHT-READING IN SHARPS OR FLATS'

SIR,—If this subject is not closed I should like to cite just one more easily accessible example in support of my opinion that modulations cast the vote against the sharps—the third Fugue of Bach's '48.' At bar 19 we are established in the key of E♭ minor. Look at it! I have five or six editions of the '48.' In one of them the editor has the courage to present No. 3 in D♯, when bar 19 appears, of course, as F minor.—Yours, &c.,

14, Coryton Terrace, CATHERINE H. ROBINSON.  
Plymouth.

### MUSIC TESTS

SIR,—'Feste's' remarks in the November issue of the *Musical Times* with regard to Dr. Kwalwasser's book on 'Tests and Measurements in Music' and the testing of musical ability in general, make it appear that up to the present the estimation of the musical talent of children by special tests has not made much progress. He points out, and rightly, that the defects of most testing schemes are due to the fact of the promoters being psychologists who have approached their subject entirely from the psychological side.

Such a mode of treatment is of course doomed to failure from the musical standpoint, since all tests of musical ability ought obviously to draw upon music for their material. Nevertheless, even when satisfactory musical examples have been chosen for the purpose of testing, psychology must be called upon to supply the method of treatment of the selected material and to assist in the explanation of the results obtained in the application of the tests.

I should like to point out, that in view of the highly artificial character of such tests of musical ability as those elaborated by Prof. Carl Seashore, I have endeavoured to frame suitable tests by starting from the musical side. In this work I soon came to the conclusion that the distinction between technique and interpretation in music must be borne in mind, and that the only valuable tests of musical ability are those concerned with ability to understand and interpret music.

I have developed six tests in all, four of which (*viz.*, cadence, phrase, accent, and memory tests) have been already tried in a Leeds elementary school with very favourable results. A preliminary notice of the cadence and phrase tests appeared in the *British Journal of Psychology*, October, 1926. I described and illustrated the nature of the musical memory test before the psychology section of the British Association meetings at Leeds, in September. I hope at an early date to publish full details of these four tests, with results of several applications; suffice it to say here that two successive testings with the same class of children gave very high reliability coefficients.

Dr. Kwalwasser is not enthusiastic concerning the testing of musical appreciation. However, my experience leads me to be very optimistic as to future possibilities in this direction. To give but one example, numerous musical writers and teachers—*e.g.*, Grove, Fuller-Maitland, and Hans Wessely—have referred to the fact that technically-gifted students in practical music frequently fail on the interpretative side of performance through lack of ability to perceive the full significance of musical phrases.

Now I gave the Tomlinson West Riding Intelligence Tests to a class of girls (twelve to fourteen years of age) who had been examined with my phrase test, and found 'zero' correlation between general intelligence and the ability to appreciate musical phrases as such—a result in exact accordance with that reached by musicians in their general experience.

My tests possess the advantage that, while being musical in character, they may be given to a large class of pupils at one time, and may readily be made available for general use on gramophone records after further testings have been carried out in order to establish norms.—Yours, &c.,

Technical College, Huddersfield.

H. LOWERY.

### VINCENT WALLACE

SIR,—A letter recently appeared in the press from a correspondent under the heading, 'Vincent Wallace, 1812-1912,' stating that a very fine statue of this famous opera composer is completed and ready for erection, but that there is still a deficit to be met. What I cannot quite understand, however, is the heading '1812-1912.' William Vincent Wallace was very far from being a centenarian when he died, neither was he born in 1812, but on June 1, 1814. His death occurred on October 12, 1865. On Wallace's tombstone in Kensal Green Cemetery, however, it is stated that he was 'Aged 49 years,' which cannot be correct.—Yours, &c., ALGERNON ASHTON.

22A, Carlton Vale, N.W.6.

## A FAMOUS AMATEUR ORCHESTRA

SIR,—A fortnight ago I had the pleasure of attending at the Town Hall, Huddersfield, an orchestral concert given by the Huddersfield Philharmonic Society, which has a fifty years' reputation behind it, and numbers among its former players many instrumentalists who have become prominent players in the large professional orchestras of this and other countries.

I could not help being struck by the remarkable strength of this Society, which, with the exception of one professional instrumentalist—a violoncello player—was entirely amateur throughout. I wonder whether any other amateur orchestra in the country can boast of having as regular attendants at its rehearsals, not only the more usual stringed instruments, but also its full complement of wind—three flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, and drums? I should be interested to hear of other societies which can emulate this achievement.

One of the results of wireless and the gramophone has been, I think, to create a considerable competition with orchestras of this nature. Twenty years ago the only chance for people, in the provinces at any rate, to listen to orchestral music was to attend concerts given by amateur orchestras in their own or neighbouring towns. To-day one can listen second-hand on the wireless or gramophone to the world's finest professional orchestras, while sitting by one's own fireside in the heart of the country.

I think it would be performing a necessary service if some prominent musician would stress, in public, the loss, in tone-colour and in appreciation, of the beauties of combination of orchestral instruments which is necessarily suffered by those who rely entirely on wireless or gramophone. Indeed to be part of an audience, to share its enthusiasms and disappointments, is in itself a most necessary feature of any concert, orchestral or otherwise. Let anyone who denies this read A. H. Sidgwick's 'Promenade Ticket.'

Amateur orchestras throughout the country are to-day faced with serious financial problems resulting, no doubt, in a large measure from the competition of wireless and gramophone. This is not as it should be; properly utilised, mechanical reproduction of concerts should encourage rather than deter personal attendance by music-lovers at orchestral concerts. They may not find the same finished playing, but they will gain in other directions, and their full appreciation of music will in no wise suffer. Unless these amateur organizations receive more public support there is great danger of a coming scarcity of professional players of the rarer wood and brass instruments. To whom shall we look to enlighten the public on this matter?—Yours, &c.,

Huddersfield.

K. ROSS DAVIS.

FAURÉ AND *LES GROS MOYENS*

SIR,—Some of your reviewer's remarks in the November *Musical Times* (p. 1000), with regard to Fauré, have gone a long way to convince me that it is in sheer self-defence that the French persist as they do in treating English composers as mere John Bulls. He (the reviewer) wishes to keep Fauré tied down to his chair in the Parisian drawing-room, and remarks that 'success in the public hall argues *les gros moyens*'; Fauré at his finest . . . turns his back on *les gros moyens*. I confess myself a little mystified as to the exact meaning of this, but it would seem to mean that music, to be successful (and, therefore, I cannot help feeling that your reviewer would continue, to 'be great'), must be pretentious. Now, if this belief is widespread, then the message of the last thirty years' music has been lost upon us. Admitted that perhaps M. Kœchlin takes up the 'superior' attitude rather too facetiously, still it is infinitely preferable to the 'peasant and middle-class sentiment of the great Germans who knew nothing of reserve or irony,' and if this latter is still to us English 'the norm of song,' then the sooner we take Fauré and M. Kœchlin's remarks on him to heart the better. Your reviewer himself mentions 'Diane, Séléné.' Is there anything in music more Hellenic? And has Hellenic art any greater lesson to teach us than this very lesson of the hollowness of the pretentious?—Yours, &c.,

NORMAN SUCKLING.

## DURHAM MUSICAL EXAMINATIONS

SIR,—May I draw attention to a suggested concession which would help considerably those candidates for the Durham musical degrees who live in the south of England? Durham University at present allows exemption from the Matric. (Entrance Examination for Students in Music) to holders of any of thirty-three different educational certificates of equal value; but allows no exemption from the 'first examination' in music. Now this examination lasts only one day—two papers of three hours each—and yet candidates have to go to Durham for it (in the case of students living south of London, often over three hundred miles each way!).

The standard at Durham is now very high (eight out of forty candidates passed last September). Now suppose a 'southern student' fails the first time, but passes the second, it means that a *thousand miles* (or more) have been travelled in order to pass a one day's examination!

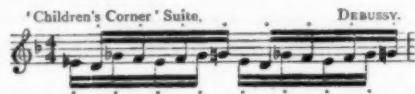
Would it not be possible to arrange that candidates living in the south might be examined for First Mus.B. at one of the colleges in London? And students holding diplomas such as F.R.C.O., L.R.A.M. (theory), L.Mus.T.C.L., &c., might be granted exemption (on payment of fee) from this examination. I put forward these suggestions, and hope that the Durham authorities will give them sympathetic consideration. If carried out, they would, I am sure, help many a struggling student, without in any way lessening the esteem in which the Durham degree is universally held.—Yours, &c.,

STUDENT.

## MUSICAL NOTATION

SIR,—I have the utmost admiration for the rich store of valuable advice contained in the late H. Elliot Button's book on the above subject. At the same time, I should like to call attention to a needful reform in the notation of pianoforte music, which does not seem to be included in the scope of the above book.

One often finds separate notes for each hand in rapid motion, written on one stave, thus:



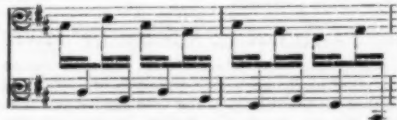
or thus:



Veritable stumbling-blocks these! How very much clearer to the eye and fingers such passages would be if printed thus:



and thus:



Perhaps Messrs. Novello, the publishers of 'Musical Notation' (when the time comes—may it be soon!—to issue a further edition), may see fit to insert a paragraph in the book dealing with this point.—Yours, &c.,

FELIX WHITE.

28, Hildrop Crescent, N.7.



## THE CREYGHTONIAN SEVENTH

SIR,—In connection with your interesting reply to 'Narky,' in the November issue (p. 1040), may I be permitted to remark that the chord sometimes alluded to as the Creyghtonian 7th is fully explained on p. 204 of my work 'The Student's Harmony' (13th edition)? The combination consists of the 7th, 9th, 11th, and 13th from the dominant root. It is sometimes termed the secondary 7th on the subdominant, and derives its curious nickname from the fact that in its primary position it was frequently employed by Dr. R. Creyghton (1639-1736), sometime Precentor of Wells Cathedral, 'as the antepenultimate chord of the cadences in his Church music.' The use of this chord in this position and by this composer constituted a somewhat monotonous mannerism (*vide* Naumann's 'History of Music,' chap. 25, contributed by Sir F. A. Gore Ouseley; and Brown and Stratton's 'British Musical Biography,' under 'Creyghton').—Yours, &c.,

ORLANDO A. MANSFIELD.

Sirs House, Cheltenham.

SIR,—With reference to your reply to 'Narky' in the November issue, you will find that Naumann in his 'History of Music,' chap. 25, states that: 'Robert Creyghton, D.D., Precentor and Canon Residentiary of Wells, was the author of the Creyghtonian 7th.' He composed many anthems and services, two or three of which Naumann states are still performed. Creyghton was remarkable for his peculiar treatment of the 7th in his closes, so much so that by some writers that kind of cadence is called a 'Creyghtonian Seventh.' As he always employed it, it degenerated into a mere mannerism. Creyghton died at Wells in 1736, aged ninety-seven.



Yours, &amp;c.,

THOMAS HASSARD.

Welwyn, Herts.

## AN ECHO OF THE ANTIENT CONCERTS

SIR,—I discovered the other day a curious old book entitled 'The Picture of London, for 1808; being a Correct Guide to all the curiosities, amusements, exhibitions, public establishments, and remarkable objects, in and near London.' The copy in my possession is a ninth edition, 'printed by W. Lewis, Paternoster Row; for Richard Phillips, Bridge Street; and sold by all Booksellers, and at the Bars of all the principal Inns and Coffee-houses.' This little manual belonged to my great-grandfather, who doubtless purchased it on his arrival in London from Yorkshire, somewhere about 1828. Among much illuminating information contained in it is a section devoted to the Academy of Antient Music. Too long to quote here, it has a paragraph headed 'Concert of Antient Music, Hanover Square,' and it is this extract which I append, in the hope that its contents will furnish yet another proof, were any needed, of the repetition of history:

'A concert of antient music (at present more generally known by the appellation of the King's Concert) is a branch that succeeded from the Academy of Antient Music, and is held in the great room Hanover-square. It generally commences in February, and continues weekly till the end of May. The performances are on a Wednesday. Six directors, chosen from among the nobility, select in turn the pieces for the night, and regulate all its principle concerns. The leading feature of its rules is the utter exclusion of all modern music. So rigid are its laws on this head, that no compositions less than twenty-five years old can be performed there, without the forfeiture

of a considerable sum from the director of the night, which has only happened twice since the present establishment. Two obvious consequences result from this exclusion: the want of that variety and relief, which might be produced by a judicious mixture of ancient and modern composition, and, what is more to be lamented, the cruel and impolitic discouragement of living genius. The vocal performers are always of the first class, and are liberally paid.'

Here follows a list of singers whose names are too dead to be worthy of resuscitation, with the exception of a certain Mr. F. Cramer:

'... who succeeds his late father in that department, and whose rising genius and maturing judgement highly qualify him for so respectable a situation.'

I mention him because it may well be that he was a forbear of the present firm of Cramer, although I have no facility for ascertaining if this was so.

I am not aware if a similar institution exists nowadays; but nevertheless it might be as well for some of our present concert-directors, whether or no they have the distinction of being chosen from the nobility, to digest the comments of the enlightened author of this article.—Yours, &c.,

P. CHRISTIAN DARNTON.

36, Rutland Gate, S.W.7.

## CINEMA ORGANS

SIR,—Having read 'Ariel's' reply to my letter on the subject of cinema organs in the October *Musical Times*, will you allow me to add further. As a result of my letter I have received quite a number of communications from various organists (cinema and church musicians) with views on both sides. But most of them seem to agree on one point, that the effects do not make any difference to the instrument: it is still an organ. Most concert-organs have chimes, and some have other devices for use when playing storms, &c. Do not a large number of church organs have a stop labelled 'Blower,' which, when drawn, rings a bell or does something to attract the blower's attention, to start pumping? Then what about the Tremulant? Is not this an effect? Wouldn't the so-called 'highbrows' have something to say if the Tremulant was confined to cinema organs? They would think it was something dreadful. At present they can't, as it is a weakness of some of our leading organists. If effects were needed in the church they would, no doubt, be put on the organ. A stunt-organ accompaniment to, say, the hundred and fiftieth Psalm would be very appropriate, and not irreverent.

Of course effects are needed mostly for entertainment, and are put on the organ so as to dispense with the drummer. Does 'Ariel' realise that effects are used only occasionally, except for the snare-drum, glockenspiel, and xylophone? And these are used only within reason. The basis of organ accompaniment to a film is the organ playing, not the stunting. 'Ariel' says that the organs have no genuine diapason tone. He must have heard only four- or six-unit organs, where the same number of complete rows of pipes have to be borrowed to make twice as many tone-colours. So it would be impossible to have heavy diapason tone. The writer of one of the letters I received suggested that 'Ariel' should hear the 'Christie unit-organs' at the Kensington Theatre and the 'Elite,' Wimbledon. I suggest that he take the first opportunity of hearing the organ at the Shepherd's Bush Pavilion and the Astoria, where he will be able to hear real diapason tone. These are not isolated cases; one could compile a long list of examples of cinema organs with the one distinctive feature of an organ, genuine diapason tone.—Yours, &c.,

REX O'GRADY.

Palace Theatre, Putney.

['Ariel' writes: 'I have lately heard the Shepherd's Bush Pavilion organ, and I agree that it has real diapasons, which Mr. Maclean allows us to hear. If other organs are similarly blessed, why do their players usually disguise the fact? One need not be a highbrow to tire quickly of the chorus of goats.']

## CHARLES DIBDIN

SIR,—We, the undersigned, have in hand the collection and classification of material for a book on 'Charles Dibdin and his Sea Songs,' and shall be glad of the loan of any papers or documents of any kind which might be of use to us. We shall naturally return the papers to their rightful owners after use, and respect the confidence which the holding of such data would give us.

The positions we hold at Southampton, where Dibdin was born, give us a certain claim to this work; but, as Dibdin lived his artistic life in London, there may be documents in private holding which would materially assist us, and place in our possession information which neither the Dibdin Bibliography can reveal nor the cellars of the British Museum disgorge.

Due acknowledgment will be made of the source of all assistance and information received.—Yours, &c.,

GEORGE LEAKE

(Professor of Music, University College, Southampton);

HERBERT DEAVIN

(Music Master, King Edward VI. School, Southampton).

## ORGAN RECITAL PROGRAMMES IN CHURCH

SIR,—I should like to make a plea to my brother organists in favour of closing church organ recitals with a soft piece, or at least a piece which ends softly. Years ago I was much struck by a passage in Haweis's 'Music and Morals' (p. 361), in his commentary on 'Elijah,' where he says, 'The bad art of leaving off with a shock finds no favour with so complete an artist as Mendelssohn'; and on p. 362, 'The conclusion of "Elijah" is like the splendour and peace of [such] a sunset.' The final item in a programme is usually of a popular nature, and sometimes might be described as 'rampageous.' Ought we not after such a piece to try to bring our hearers to a frame of mind which suggests a place of worship, so that the Blessing follows naturally? It is true there are some noble works, such as Bach's Toccata in F, the 'St. Anne' Fugue, Franck's third Choral, &c., which lift us to the heights, and if ever Haweis's dictum can be ignored it would surely be in favour of such pieces as these, but generally speaking I feel that a quiet and soothing close is more artistic and more suited to the occasion and the place. I suggest a few closing pieces which I have found useful—Dvorák's Largo (from 'The New World'), Merkel's Adagio in E, Brahms's two Intermezzi in E, from Op. 116, Walford Davies's 'Solemn Melody,' Reinecke's Entr'acte from 'King Manfred' (ideal), the Finale to the 'Lobgesang' Symphony (also ideal), and a charming little Pastorale by Tietz; and many others can be found. As the people disperse I would suggest an improvisation beginning softly, working up gradually to loud or full organ, and gradually diminishing to a quiet close. I hope these ideas may meet with some approval.—Yours, &c.,

ARTHUR C. EDWARDS.

Aberystwyth.

[Why need there be an improvisation during the dispersal of the people? The recital being over, let it be over! We object to the use of music as a cover for the noise of footsteps. If this noise is so terrible an infliction, ask the audience to wear rubber-shoes.—EDITOR.]

## ABSOLUTE PITCH

SIR,—I have read on different occasions in the *Musical Times* articles on 'Absolute Pitch.' I do not know if it is reckoned a rare gift, or one worth having, but it seems that people argue more as to whether or no this gift is a nuisance. As I have this gift of absolute pitch, perhaps what I have to say will explain it more clearly to those who may be interested. If anyone were to play any note on a pianoforte or other musical instrument, and I were blind, I could tell them the name of the note struck. Or, if it were desired to start, for instance, a hymn or part-song unaccompanied, I could give all the notes to begin upon. Middle C is middle C to me. Sometimes on an instrument, when a player has struck this note, I have called it D? or B? because to my ear it is so, and that particular pianoforte is, what I call, half a tone up or down, as the case may be.

If I am asked to sing a song at sight, I cannot help singing it in the key in which it is written, even when I am not within reach of an instrument.

The only way in which I have found this gift a nuisance was when on one occasion I was singing in a choir at the Albert Hall. We sang the 'Hallelujah Chorus,' and were accompanied by organ and military band. When the latter struck up the opening bars, I (and surely others, too) knew the organ and band were each of different pitch. The organ was of normal pitch (which I think the only right one), but the band was half a tone up. Of course the organist transposed, and played half a tone higher.

But although I know the 'Hallelujah Chorus' very well, and could sing it from memory, yet it put me out considerably to look at, say, the note D and to sing E? Before I could sing I had to transpose in my mind. If I didn't look at the music I was all right.—Yours, &c.,

A READER.

## The Amateurs' Exchange

*Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.*

Pianist (lady), moderate player, wishes to meet vocalist or instrumentalist for mutual practice. Croydon district.—MARTIN, 3, Epsom Road, Waddon.

Contralto wishes to meet good pianist for mutual practice. N.E. London.—F. L., *c/o Musical Times*.

Pianist and 'cellist wish to meet violinist for practice of trios. N. or N.W. districts.—T. C. J., Mushy, Dallas Road, N.W.4.

Lady pianist (A.R.C.M.) wishes to join trio or quartet; or to practise with singer.—N. D., 42, St. Mark's Road, N. Kensington, W.10.

Good viola player (lady preferred) wanted for practice of classical quartets. Hampstead district.—MISS BRETTELL, 352, Camden Road, N.7.

Pianist (A.R.C.M.) and violinist (L.R.A.M.) wish to meet 'cellist (lady, good player) for mutual practice, with view to forming a trio. Town or suburbs.—TRIO, *c/o Musical Times*.

Lady (A.R.C.M.) working for Christmas L.R.A.M. Piano-forte accompaniment examination, wishes to meet good soprano (diploma standard, if possible), for mutual practice.—SOPRANO, *c/o Musical Times*.

Young lady, studying for L.R.A.M., wishes to meet another student, for same diploma, who would exchange help with aural tests.—N. ROBINSON, 14, Belsize Crescent, N.W.3.

Violinist and 'cellist wish to meet pianist for mutual practice. London.—D. B., *c/o Musical Times*.

Experienced violinist wishes to meet other instrumentalists for practice of quartets.—B., 229, Rotton Park Road, Edgubaston.

Two ladies, violinist and pianist, wish for co-operation of 'cellist for trio practice and ensemble playing instruction under a well-known chamber music player.—S., 160, Clements Road, East Ham, E.6.

Young gentleman accompanist wishes to meet good violinist or singer for mutual practice. London district. Evenings.—PIANIST, *c/o Musical Times*.

Accompanist (lady) would like practice with small orchestra. S.E. district.—FRIEND, 358, High Street, Lewisham, S.E.13.

Pianist (gentleman) wishes to meet proficient violinist or 'cellist, or both (gentlemen preferred), for mutual practice. N.W. London.—W. H. G., *c/o Musical Times*.

Violinist, fair ability, wanted to join 'cellist and pianist for mutual practice. Good collection of music. Monday, Friday, or Sunday evenings.—FRED ELLIOTT, 20, Osney Crescent, Camden Road, N.W.

The Hon. Secretary of Stourbridge Chamber Music Society wishes to hear from a capable 'cellist willing to assist at rehearsals and concerts. Birmingham, ten miles.—J. B., *c/o Musical Times*.

## ROYAL ACADEMY OF MUSIC

Important and exceptionally interesting happenings have taken place at the Academy during last month. Haydn was an industrious musician, and the fact that he wrote eighty-three String Quartets is probably known only to historians. Certainly musicians are not acquainted with perhaps more than a score of them. Mr. Lionel Tertis's ensemble class initiated an enterprise, fascinating in its novelty, on November 3, when four young ladies played Quartets Nos. 1, 2, and 3 from Op. 1, in Duke's Hall. These interesting recitals will be continued at regular intervals of a fortnight during the Academic year, until the complete set of String Quartets have been played. The four students gave a remarkably good account of themselves and the works, and the scheme should be of the utmost educational worth to performers and listeners alike.

While on the subject of string quartets, the thanks of everybody concerned are due to the Léner Quartet for its sporting suggestion to give a recital in Duke's Hall on Monday afternoon, November 14. The concert was a great success, and naturally M. Léner and his colleagues had a vociferous welcome when they appeared. The programme was a model of good taste—Beethoven's Quartet in E minor, Op. 59, No. 2, followed by Mozart's in D minor. The two works are in splendid contrast, and the Léner artists are as famed for their breadth of Beethoven interpretation as for their delicacy in Mozart.

There were one or two outstanding performances in the students' chamber concert on October 31. Miss Valetta Jacopi sang two songs by Schumann, 'Er, der Herrlichste von Allen' and 'Die Lotosblume.' She has a voice of exceptional quality, of good tone and with plenty of power. Moreover she is endowed with temperament, and sings with her head, so she should go far. Miss Hilda Bor is a promising young pianist with a real sense of Bach. She played Preludes and Fugues—F minor (Book 2) and G major (Book 1). Four students gave a bright performance of Nos. 2 and 3 from 'Three Idylls,' by Frank Bridge. These little String Quartets are Mr. Bridge at his best. Miss Betty Sheard sang Grieg's 'Solveig's Song' in effective and unaffected style, and the first movement of Debussy's Quartet, Op. 10, was played delicately, but also was full of 'go'—as it should be. F.

## ROYAL COLLEGE OF MUSIC

An innovation of great interest and usefulness has been tried this term, and is likely to become a permanent addition to College performances. It takes the form of a mid-day recital, occupying about half-an-hour of the luncheon interval, and designed to fill up the short period of leisure between lunch and the resumption of work. A group of science and art schools is within a stone's throw of the College, and the students of these institutions have attended the recitals in large numbers. Up to the present three have been given—the opening recital (pianoforte) by Mr. Kendal Taylor, whose name needs no introduction, his broadcast performances of 'Foundations of Music' being well-known to listeners. Miss Marie Wilson (also well-known to wireless-lovers) and Mr. Trefor Jones gave the second recital, and Miss René Sweetland the third. The high standard achieved in all these recitals has assured their popularity with all whose digestion welcomes a musical impetus.

Two Patron's Fund rehearsals were given in November, both devoted to artists and conductors, and both fortunate in attracting very large audiences. At the first rehearsal, under the care of Dr. Adrian Boult, there appeared two conductors (of the Royal College of Music), Mr. Frederick Stock and Mr. Norman Denuth; two pianists, Miss Evelyn Bisset (of the Royal College of Music) and Miss Kathleen Thomson; and two singers (of the Royal Academy of Music), Mr. Wilfred Miles and Miss Valetta Jacopi. At the second rehearsal, directed by Dr. Malcolm Sargent, Rachmaninov's first Pianoforte Concerto was played by Mr. Edwin Benbow, and conducted by Mr. Constant Lambert (of the Royal College of Music); Mr. W. H. Reed's Rhapsody for viola was played by Miss Anne Wolfe (of the Royal College of Music), the

composer very kindly conducting; and the Guildhall School of Music contributed two singers and a violoncellist: Miss Marie Fisher, Mr. Stanley Pope, and Mr. Roger Briggs.

A formidable task in the shape of the production of Debussy's 'Pelléas et Mélisande,' in French, was brought to a successful accomplishment during November. The eagerness of the public to see the opera proved almost embarrassing, for, in spite of extra performances, several hundreds of applications had to be refused. The opera was given on a very complete scale, with an orchestra of nearly sixty, under Dr. Malcolm Sargent, and with specially devised scenery, lighting, and dresses. All the principal parts make great demands on the interpreters, but the College was happily able to provide two complete casts for the five major rôles. The chief charm, perhaps, of the production lay in the fact that the ease and smoothness of the performances successfully disguised the magnitude of the venture.

## TRINITY COLLEGE OF MUSIC

It is with deep regret that we record the death of Mr. E. Burritt Lane, who for some fifty years had taken an active interest and part in the work of the College. In his younger days as a student, then as a member of the Board and Corporation, and also as an Examiner, he ceaselessly identified his musical career with the College.

We regret to hear also of the death of Miss Shotton, who for some years had acted as local secretary of the Sunderland centre.

The following medals and prizes for the year have been awarded: David Nasmyth Prize, Sylvia Pickering; Gold Medal, Joshua Goldstein; Grosvenor Gooch Prizes, Elizabeth Clarke and Constance Edinborough; Chappell Gold Medal, Olga Kantrovitch; Dando Mesham Medal, Marjorie Engles; Alfred Gibson Prize, Alice Victoria Pidduck.

Yet again is the College justified in its teaching, for one of its students, George Sydenham Holmes, has achieved the distinction of the D.Mus. degree of the London University.

Further distributions of certificates gained at the local (pupils') examinations of the College have been held during the last month at the following centres: Newport (Mon.), Brighton, Sheffield, Southport, and Portsmouth.

## London Concerts

## ROYAL PHILHARMONIC SOCIETY

The opening concert of the season (November 3) was conducted by Sir Henry Wood, and gave us some of the best playing heard in London for a long time. It was notable, too, for unusual interest on the vocal side, Madame Olczewska singing Mahler's 'Lieder eines fahrenden gesellen.' Clearly these four songs made a deep impression. If this is typical Mahler, let us have a lot more of him! The scoring was a delight. Madame Olczewska sang beautifully, though some of her more subdued and intimate passages seemed under-scaled for a large hall. Her second group, Wagner's 'Träume,' 'Im Treibhaus,' &c., provided too little contrast. A few Lieder with pianoforte accompaniment would have been more welcome. A coterie of 'fans' in the balcony—probably some of Madame's admirers from Covent Garden—held up the show for a long while with absurdly protracted hand-smiting. Can no way be found of dealing with such folly? Vaughan Williams's 'Flos Campi' had a first-rate performance (Lionel Tertis and a small choir from the R.C.M.). The choral part (wordless) was well sung, and the composer's use of vocal tone as a kind of orchestral constituent provided some of the most effective moments. The beauty of much of the music was manifest, but its relation to the amorous raptures of the Song of Solomon was less clear. It suggested a purely Platonic attachment—even detachment. The enterprising programme contained also Dohnányi's Suite in F sharp and Turina's 'La Procession del Rocío.'

H. G.

## SIR HUGH ALLEN AND THE L.S.O.

Sir Hugh Allen devised a charming programme for the first L.S.O. concert at Queen's Hall, and it was certainly no fault of his if the result did not always come up to expectation. The programme consisted of the 'Jupiter' Symphony and a Violin Concerto of Mozart, a little-known Overture, a Cantata, and the B minor Suite for strings and flute by Bach. In the Mozart Concerto, the failure to secure an adequate performance was due entirely to M. Vasha Prihoda's curious attitude towards the music, which he seemed to regard mainly as a means for the display of a very beautiful, silky tone. Even the pleasure of this academic display was marred, however, by the extraordinary contortions which accompanied M. Prihoda's performance. In the Bach works, apart from the faultless singing of Miss Dorothy Silk, the performers seemed either listless or over-anxious—seldom at ease. This was much to be regretted, for the conductor and the programme deserved the greatest alertness and a ready response. The best playing of the evening was heard in the Symphony, where Sir Hugh Allen's spacious conception brought out admirably the essential nobility of Mozart's music.

F. B.

## DR. BLECH AND THE L.S.O.

It would be interesting to know whether famous German conductors behave quite normally when they appear here for the first time, or whether they make some special exertions to delight or surprise us islanders.

Dr. Leo Blech, for instance. In the everyday round at Berlin, does he re-compose compositions in the way he did Schubert's C major Symphony on November 14? If so, he must have the nervous strength of ten. It was strange and engrossing to watch him beating a plough-share into a sword. It cost him gigantic efforts. To witness such abnormal feats every day would be tiring and even painful. Does Dr. Blech never give a musical composition its head, to let it go its own way? He made an unquestioned impression at Queen's Hall. What was nearly as surprising as his intentions was his success in bringing them off. One fancied the Symphony safe back on the shelf and straightening its limbs. 'Thank goodness they will, in spite of the twisting, lie straight! For a moment I thought I might have to be a contortionist for the rest of my immortality.'

Mr. Ernest Schelling collaborated at this concert, both as composer and pianist. We need not go back on his 'Victory Ball.' You know the feeling when a friend tries to tell a joke or a ghost story without having the slightest gift that way, and gets terribly tied up, and you want to hide under the table? Mr. Schelling is a perfectly charming pianist. He plays Chopin in a fine, old, aristocratic manner. Some one with a gramophone-recorder ought to have been there to take down his performance—especially of the melody of the Larghetto, and the swallow-flight of the valse themes—of Chopin's F minor Concerto. C.

## B.B.C. ARMISTICE DAY CONCERT

An evening of appropriate and familiar works calling for brief notice—Stanford's 'Last Post,' Elgar's 'The Spirit of England,' Parry's 'The Glories of our Blood and State,' and the Finale of the ninth Symphony, Chopin's Funeral March, &c. A large choir, drawn from half-a-dozen London bodies, sang imposingly when that quality was called for, but lapsed and became unvital and vague in quiet passages. Sir Edward Elgar conducted his own work, and Sir Henry Wood the remainder. Many hard words—but not too many or too hard—were said of the B.B.C.'s action in darkening the hall throughout. Why print the text of long choral works in the programme book if the audience is not to be allowed to follow it? 'Lights out' for familiar instrumental items—yes, and even for the rhymed prose of the translation from Schiller; but the Shirley, Henley, and Binyon texts are poetry, and not thus to be cold-shouldered. The B.B.C., new to concert-hall enterprise, is making a number of irritating blunders that might be avoided by modestly taking advice, or by thinking a bit more.

H. G.

## MISS MARIE HALL

There was a time when Miss Marie Hall was hailed as the greatest of living violinists. Then came a moment when public opinion appeared to have repented of its enthusiasm, and Miss Hall seemed to be forgotten. Let us hope a new era is coming which will give this singularly gifted player her due. Miss Hall is not a second Paganini. There are at least half-a-dozen players whose technique is wider and whose repertory is more comprehensive. But she has nevertheless a place of her own amongst living players, and it is a place no one else is likely to fill—for in this age of stress and exaggeration, of stressed accents and exaggerated vibrato, the incomparable neatness of her tone stands out like a good deed in a naughty world. She played at Queen's Hall a 'Poema' by Turina and the familiar G minor Concerto of Bruch, and exhibited in both an art to which violinists will have to go back if they are to avoid the dangers of uncontrollable vibrato and vitiated tone. The peculiar beauty of Miss Hall's tone is the result of a constantly controlled left hand as much as of good bowing. Incidentally it may be remarked that the accompaniment to Bruch's Concerto (entrusted to Mr. Charlton Keith) sounded even more futile than usual. Are there no enterprising editors to undertake an adequate pianistic arrangement of the score? F. B.

## MISS MAY HARRISON

Two things combined to make Miss May Harrison's recital the attractive thing it was—performances both accurate and intelligent, and a well-chosen programme. She played two Sonatas with Mr. Arnold Bax—one by Delius and one by Mr. Bax himself. Neither show their composer at his best, but they well deserve more frequent performance than they get. At any rate we were all interested in the countless good things Mr. Bax has put in his work. If he had only been a little more drastic in revising and compressing, a little more thorough in obliterating all trace of foreign influence, our pleasure would have been continuous and considerable. In this Sonata he appears to us not unlike certain young literary men, so full of ideas that they can never deal with one at a time, but bring in foreign matter at every turn.

Miss Harrison played also Paganini's last Caprice—far better known in Brahms's setting than in the original—and a new thing by Mr. Cyril Scott, entitled 'Bumble-bees.' This is a trifle that should appeal to bee-keepers even more than to music-lovers. F. B.

## GEORG KULENKAMPFF

Mr. Georg Kulenkampff gave two recitals at Aeolian Hall, in which he showed the skill and talent of a first-rate violinist. There is nothing tricky in his playing: no dodges—artful or artless—to captivate the public, no deceptions are practised. If Mr. Kulenkampff were to make a mistake it would be detected by the whole audience, so frank and honest is his style. As an interpreter of the classics he aroused some suspicion. In the two programmes there was only one work which could be accepted as an adequate test—Brahms's Sonata for pianoforte and violin, in D minor. Now Mr. Kulenkampff's partner in this venture was obviously not up to the mark; but even when allowance is made for the shortcomings of the pianist, the fact remains that the violinist's reading was more notable for accuracy and impetuosity than for subtlety or penetration. The warmth of his tone, like the faultless work of the left hand, was admirable. But these qualities alone cannot make Brahms completely convincing, even though they did make Mr. Kulenkampff's reading of Bach's Chaconne a great pleasure. F. B.

## MISCHA LEVITZKI

Yet another faultless (or almost faultless) player! If this is the age of great technicians, M. Mischa Levitzki is certainly of his time. This pianist reminds us of a well-known fiddler, his countryman—Jascha Heifetz. Mischa and Jascha indeed resemble one another so closely in style, that we could only compare them to Gog and Magog.



Their outlook is the same; they take the same dispassionate view of all that goes on around them. Beethoven or Vieuxtemps, Chopin or Schumann—these masters which have kindled so many enthusiasms, leave both Mischa and Jascha unperturbed. The pageantry of music moves them no more than the pageantry of a Lord Mayor's show moves the two giants in the Guildhall. Yet their performances give a certain pleasure, which can be an artistic pleasure or mere curiosity according to the nature of the music they play. M. Levitzki played perfectly the Sgambati arrangement of Gluck's famous tune of the Elysian fields, because here perfection meant just mastery of all the finer shades of tone of which the pianoforte is capable. When he tackled a Beethoven Sonata we were still interested, but we knew after a very few bars—and perhaps the player knew it, too—that the interest would be purely technical. F. B.

## THE TRIESTINO QUARTET

The first appearance before an English audience of the Triestino Quartet (Æolian Hall, November 17) provided an evening of unusual interest. The programme opened with a little-known Quartet of Haydn's, which created at once a favourable atmosphere. Obviously Messrs. Iancovich, Viezzoli, Dudovich, and Baraldi place the composer's intentions first amongst the aims of quartet playing, and they devote to this end their technical skill and a rare precision of ensemble. Their *pianissimo* has great beauty, being exceedingly well balanced, but it was used only when the composer demanded it. Thus they revealed the full freshness of Haydn's music, and won at once our sympathy. Of Beethoven's Harp Quartet they gave a reading just as remarkable for neatness, but the tone here and there seemed less full and luscious. Schubert's romantic vein suited them better. Their abundant dash and energy were, however, admirably contrasted, just as the excellent quality of the tone was the outcome of skilled bowing and not of 'wobbly' fingers. F. B.

## 'KING DAVID'

Mr. Stanford Robinson is a clever and a cool-headed young man. Nothing went at all seriously wrong at his performance of Honegger's 'King David' with the Civil Service Choir at Westminster Central Hall, and when minor things went wrong he kept to the main point and let them right themselves. And who, without a score, would have known that it was not all note-perfect?

The bigger movements sounded well, especially the two Finales. Some of the lesser ones, for all their forcefulness, did not amount to much more than the bang of a paper bag which a small boy likes to blow up and explode near an unsuspecting ear.

The narrator, a practised B.B.C. announcer, was evidently calculating his effects for the wireless listeners, not for the visible audience. So far as we were concerned, he was much too tame. Ought not the mixture of speech and song in the Lament to curdle one's blood? Miss Elsie Suddaby, the soprano, inclined to be shrill. Miss Dorothy d'Orsay, the contralto, sang very well, apart from some mannerisms of enunciation. The tenor, Mr. Leonard Gowings, was not of a calibre for the part. It ranges low, and he had no volume of tone to speak of.

'King David' is a spirited and attractive composition which has been somewhat unlucky in its presentation to London. Introduced with carefully assured effect, it would have been a sensation, but so far it has rather missed fire. However, at the next Gloucester Festival . . . who knows? C.

## ST. MICHAEL'S SINGERS

The annual Festival of this live and enterprising body took place on November 7-10. There was a daily organ recital at St. Michael's Cornhill (Dr. Darke, Mr. Stanley Roper, Dr. W. H. Harris, and Dr. W. G. Alcock). The programmes of the evening concerts, on November 7, 8, and 9, were made up of a wealth of fine music, mainly choral, too long to detail. On the 10th the B minor Mass was given, the scene being shifted (for the sake of accommodation)

to St. Martin-in-the-Fields. The choir throughout showed itself an alert body, and its musicianship, adaptability, and enthusiasm were proved by the success with which so large an amount of music of widely different types had been tackled in a relatively short period. Dr. Harold Darke, the trainer and conductor, had the support of an excellent body of soloists. London has few musical activities more notable than this choralism by busy city folk. H. G.

## LOTHBURY MALE-VOICE CHOIR

This old-established body gave a smoking-concert in the Great Hall of Cannon Street Hotel on November 16. The best items brought the best singing—always a healthy sign; they brought also the encores—yet another good token. There was admirable sonority and creditable freedom in Cavendish's madrigal, 'Come, gentle swains'; a couple of part-songs by Sibelius were striking; and Whittaker's 'Bobby Shaftoe' was capitally touched off. The Choir is well equipped, and is blessed with that rarity to-day, a really rich and ripe second-bass contingent, with a good string-like bite down to CC. Mr. Thomas Armstrong conducted, and capital instrumental relief was provided by Miss Sybil Eaton and Mr. Hely-Hutchinson. H. B.

## LAWRANCE COLLINGWOOD'S 'MACBETH'

If it were only Mr. Collingwood's 'Macbeth' . . . But it happened to be Shakespeare's first, and so the old problem recurs: What can music do for a tragedy so superb that only once or twice in a lifetime can we find a dramatic performance rising to the due height? It can do nothing, of course. On the contrary, when the play moves swiftly—not by action, but by speech (which after all *is* action), it too often puts on the drag. Mr. Collingwood is no worse than other operatic composers in this matter—indeed, he is better than most. At times he gives his characters something so near impassioned speech that we wondered at his relapse at other moments into the customary long-drawn method wherein the interest was shifted to the instrumental background. This method is passable—even good—when the text is by poetasters. But you cannot treat Shakespeare as if he were a versifying hack. Opera hits on this rock; a really first-rate text can gain nothing from it, but may easily suffer. Heads, the composer wins; tails, the poet loses. The opponent of opera has a good case. He points to this one-sided contract, and to the related fact that in the average successful opera the librettist loses nothing, because he has nothing to lose. Mr. Collingwood, then, does his best with a bad job. His music often hits the mark. Even the drawback of a pianoforte accompaniment, and the lack of atmosphere inevitable in a semi-private concert-hall performance (small Queen's Hall, November 10), could not hinder us from feeling that. It was easy to see that the banquet music, the discovery of the murder of Duncan, the scene in the witches' cave, for example, would be highly effective. The text is compressed into three Acts, but even so the opera is on the long side. The idiom is of the post-Wagnerian kind that is apt to become monotonous, and anyway, it is too leisurely. The worst thing that Wagner ever did was to lead his successors to think that in music-drama the music must be continuous. Why should there not be lucid intervals, when speech and action could get along unhampered, music being reserved for moments when it can really heighten the situation? (Shakespeare himself showed over and over again the value of music as an accessory.) But (the objection comes) the result would not be opera. It would be as reasonable to say that a symphony is not a symphony unless it is scored for an orchestra of eighty, consists of four movements, and lasts nearly an hour. There is room for an operatic form that shall come between the play with incidental music and the 'through-composed' opera. Alternatively, when the text is of the cogent Shakespearean type, where every word matters, and pace and coherence are vital, a continuous setting must give us those qualities. It will call for singers with perfect diction, and an audience with both brains and ears. Holst, we believe, showed the way in 'The Boar's Head,' and succeeded as brilliantly as his singers and audience failed miserably.

Mr. Collingwood had a capital lot of performers—Joan Cross, Joseph Farrington, Steuart Wilson, Edward Leer, Sumner Austin; too long a list to give in full—and all worked hard and sang well. We hope the opera will have its deserved chance of proper stage performance.

#### SINGERS OF THE MONTH

Miss Joan Elwes and Mr. Keith Falkner gave a series of concerts at which much good music was heard. Of particular interest were Vaughan Williams's new Housman songs (a set of seven, with violin accompaniment). The composer has aimed at giving the poet the first place, obscuring the verbal effect as little as possible. Unless one is a poetry-lover these songs may appear rather bare. There are the fewest possible notes. Those who are fit to appreciate them will regard them as a precious gift. Of course the severeness of the style makes for great difficulty in performance. Miss Elwes sang these songs.

Mr. Falkner sang some Parry songs capably. How good are Parry's best songs! Mr. Falkner will make fresh friends for them. He also gave a sterling performance of Bach's noble 'Kreuzstab' solo cantata. As a vocalist he knows what he is about. He draws a steady line. Given such a firm foothold, he might now venture safely on a wider range of effects. He sang in a clear and manly way. His enunciation was clear, in spite of an inclination to use wrong muscles in the production of *oo* and *aw*. At present he appears to lack fervour, and he has not cultivated any very sensuous tone. A decent sobriety characterises him. We shall expect from him a development in the way of more variety and more spiritedness.

Miss Elwes is a singer who attempts to run before she can walk. She showed a certain interpretative vision, and hinted at ambitious technical effects which she had not the knowledge to consummate. We seldom heard her sing with an open throat, and consequently the higher she went the more she pinched her tone. And as her tone grew hard, so did her words become twisted. Instead of floating, as words should seem to do, they appeared to be squeezed out. Technical reconstruction (based on right breathing) is necessary if full possibilities are to be derived from her naturally bright voice and truly musical impulses.

Miss Mabel Couper, a young Scottish soprano, sang at Æolian Hall. Her voice was bright, and it may develop into one worth hearing if she keeps her head and realises how utterly wrong some of her singing is at present. She has learnt to sing good Italian, but her English was shapeless.

Whatever his shortcomings in other music Mr. George Parker is excellent in Bach. His performance of the cantata 'Ich habe genug,' at the St. Michael's, Cornhill, Festival, put him high in our regard. His tone may have been roughish at times, but his vocal line was firm, he phrased in a spacious way, and his verbal accentuation was discreet.

H. J. K.

Miss Millicent Russell (contralto) sang Bach's cantata, 'Gott soll allein,' at her concert on November 1. Contraltos are, more than other singers, prompted by a wicked fairy to attempt to show off rich tone on words that will not stand it. Miss Russell knows what is right—she proved that—but she fell into temptation now and then. She is on the way to being a very good singer. It would be hard to find fault with her 'Aufträge' (Schumann) or 'Nacht und Träume' (Schubert). Her Bach was a little uneven.

Miss Mary Congreve sang in a pretty, small, unostentatious way. It was a well-cultivated drawing-room kind of singing. Songs by V. Hely-Hutchinson were small and delicate.

Mr. Sumner Austin (October 20) toiled in vain against a bad method of production, which made nearly everything he did sound muffled and lachrymose. He stiffened his throat muscles habitually—one could see him do it, as well as hear the effect. Only in the most rollicking sort of bellicose or drinking song did he approach a right production.

Miss Olive Goff sang prettily up to a point, but (a reproach one is always having to level at aspiring recitallists) her tone lacked 'backing.' It was only half, or not as much, supported. Singing that is not based on the steady breath that keeps the throat open cannot go far. How often must that be repeated?

Miss Florence Austral sang to a surprisingly small audience at the Albert Hall on November 13. She is now at the height of her powers, and is unquestionably one of the finest singers in the world. To hear her is a banquet! On most days the menu is dry toast and lemonade.

Mr. Reinhold von Warlich sang the whole of Schubert's 'Winterreise' on November 15. It was a feat to hold the audience's attention as he did, considering that his purely vocal charm is but small. Mr. von Warlich belongs to the category of artistic singers who, a generation ago, when the great 'stars' cared, for the most part, little about good music, were highly praised for their intentions and their programmes, no matter what their vocal defects. We feel inclined to call Mr. von Warlich's production a lazy one—or why does he not sing in tune? He seems not to trouble to manage his breath. But, on the other hand, what an indubitable artist he is! How he lived the drama of the forlorn lover! What human touches (a mere inflection did it, the least stressing of a word or a quiver of the eyebrow) he gave to this or that song, lifting it from a mere performance to an intimate and direct confession! Musically, the recital was faulty; but it seems brutal to say so when the singer was so moving and engrossing.

Mr. Agostini Pellegrini sang on October 21 at Wigmore Hall. We were not impertinent enough to ask how he came by his name, but could not help being curious, when he came out with Irish songs as to the manner born. He was a likeable baritone, bluff and at times wanting in polish, but at his best, in hearty songs, a success.

Mr. Gavin Gordon-Brown (November 4), another baritone, will probably improve very much in a year or two. He made the impression of having been practising all his songs on *ah*. His *ah* tone was indeed good. His voice is a useful one, it has warm quality. But to the detriment of all sense he refused to move very far from *ah*, and of course made the effect of an unfinished training. It was also a mistake to sing in German on the strength of so casual an acquaintance with that tongue. The programme was well composed.

Mr. Everard de Peyer (November 8)—yet another baritone—had really learnt German. He observed the finer distinctions. It was not a great voice, but at its best moments it was thoroughly agreeable. Nervousness probably had to do with the unevenness of the performances. C.

#### THE NORWICH FESTIVAL

By HERBERT THOMPSON

I have known the Norfolk and Norwich Musical Festivals for a long time—to be exact, since 1890—but I do not assume the usual attitude of *Laudator temporis acti*, for it seems to me that the Festival has never been more efficient in organization and more artistic in results than now. In those early days the chorus was much below the average of festival choirs in quality and in efficiency. In the first respect there did not seem to be much room for advance, for the Eastern counties do not produce voices as sweet as those of the West, or as powerful as those of the North. Something could, however, be accomplished by careful weeding out, and this process has been applied (especially before this last Festival) with good results, and will, I expect, be carried still further before 1930. It is in executive ability that there was most room for improvement, and this has been continuous for several years past. It would be difficult to assign the credit, and no doubt some of the later chorus-masters share a considerable proportion of it, but I should have no hesitation in saying that the coming of Sir Henry Wood marked the greatest advance. His motto is 'Thorough,' and his inexhaustible energy enables him to apply it to every side of the conductor's activity. His powers as a conductor are too well known to need comment, but what does not come before the public eye is his activity as an expert on singing. He has a very able chorus-master at Norwich in Dr. Haydon Hare, but he has always taken a close interest in the work of the chorus, and

it is impossible to disregard the result of his influence since he first took office in 1908. It has tended to prove what I have always felt, that the quality of the individual voices in a chorus is of far less importance than the training they receive.

As regards the programme of the Festival held on October 26 to 29, it showed the great advance made in musical culture in recent times. In early years some dreadful things were perpetrated, especially at the evening concerts, when expensive prime donne warbled royalty ballads, and there was none to say them 'nay.' In this recent Festival there were a good many 'chestnuts,' but at any rate they were of unexceptionable quality. And it must be remembered that a festival audience is not composed of experts, or even of regular concert-goers, but includes a very large proportion of what have been described as 'triennial musicians,' to whom such things as Beethoven's C minor Symphony, Mozart's 'Jupiter,' or Schumann's Piano Concerto would be entirely unfamiliar. The mention of the last reminds me of the supremely fine interpretation it received. Miss Myra Hess has long been associated with the work, and on this occasion she seemed tuned to exactly the right mood, and gave a reading which for perfect sympathy and freedom, while never degenerating into licence, I do not remember to have heard surpassed. In referring to the instrumental virtuosi who took part, I may say that the choice of Suggia for Haydn's Violoncello Concerto in D, Gieseking for Tchaikovsky's Piano Concerto in B flat minor, and Thibaud for Lalo's 'Symphonie Espagnole,' was also very happy, these artists doing justice to their tasks—though it may be added that the last-named artist's reading struck me as correct rather than inspired.

One of the functions of a festival is to foster the art of composition, and though the results of such commissions may not be very encouraging, the principle is a right one. For this Festival only one new work, an orchestral composition, was chosen. In passing, it may be suggested that while orchestral novelties have an even better chance of being heard at ordinary orchestral concerts, a festival affords an occasion when choral music has a unique opportunity of full rehearsal, for which reason it should surely have the preference. Otherwise the decision to give Frank Bridge's orchestral Rhapsody, 'Enter, Spring,' was a sound one, for Mr. Bridge has shown himself to be a composer who unites a very complete musicianship to originality of thought. His work was one which laid itself open to the objection that can so easily be brought against all 'programme music,' in that the composer's conception of his subject may not coincide with that of the listener. It does not affect the value of 'Enter, Spring' that the composer should have departed from the conventional representation of that season, and imagined a blustering, riotous equinox. It is safer to judge his work simply as music, and from this point of view it commands respect, to which a warmer feeling may come in the closer acquaintance which its complexity and elaboration demand. It left me rather exhausted by a certain breathlessness involved in the constant dependence on fragmentary themes and incessant changes which even the Andante of the middle section did not entirely dissipate. What we did realise was that it furnished problems which were worth solving, and with a performance which by greater familiarity had acquired more ease and delicacy, some of the rough places might be made plain.

It is time to deal with the more important choral works, which after all form the mainstay of a festival. The programme began with 'The Messiah' and ended with the 'St. Matthew' Passion, two of the greatest works of their kind. Sir Henry Wood's reading of Handel does not commend itself to all; what he gains in brilliance and a minute following of the verbal suggestiveness of the text, he is apt to lose in breadth and dignity. It is largely a question of degree, and one can at any rate concede that the numerous nuances Sir Henry introduces are not simply for the sake of effect, but are prompted by a desire for complete expression. And they were ably carried into effect. Of Bach's great work, the whole of which was given, Sir Henry has made an intensive study, and here again one must realise the thoughtfulness of his version, I still cannot reconcile myself to the singing of the chorales,

which represent the voice of the congregation, even in a concert performance, as sophisticated part-songs, unaccompanied, and I do not think anything is gained by substituting the organ for the pianoforte (which is far nearer the original harpsichord) in the recitatives. But here again there was a thoroughness in the conception which added to its coherence, and left an impression of consistence and careful thought.

Next door to a novelty was Rachmaninov's setting to Poe's poem (translated into Russian and re-translated into English!) 'The Bells.' It is graphic, effective, not very original music, in which the suggestions of colour in the poem have led the composer into a certain excess. And a few moments of repose would enhance the charm of a clever and picturesque work. Brahms's 'German Requiem,' if it errs at all, does so in the opposite direction of severity and restraint, but its impressiveness was brought out by one of the finest performances in my recollection, entering into the grave splendour of the work and touching the depths of profound emotion. Brahms's lovely Rhapsody was also included in the programme. Bantock's 'Omar Khayyam,' produced at Birmingham in 1906, has not been heard so often of late as to make its performance unwelcome. The listener feels, perhaps more than ever, its constructional weaknesses, and its orchestral brilliance he accepts more as a matter of course than he did then, but the picturesqueness of the work, and the success with which the moods and atmosphere of the poem have been interpreted, seem as admirable as ever, and Sir Henry Wood was just the conductor to do justice to its qualities. Verdi's wonderful 'Te Deum' was a timely revival; it is surprising that this beautiful work has received so little attention. Palestrina's 'Stabat Mater,' the choruses Sir Henry Wood has unearthed from Handel's operas, and Dame Ethel Smyth's contrasted choruses—'Sleepless Dreams' and 'Hey nonny no'—were the remaining choral items in the programme.

An appropriate tribute to contemporary native art was paid by giving Vaughan Williams's 'London Symphony,' three of Holst's 'Planets,' and Elgar's Introduction and Allegro for strings, all characteristic examples of their respective composers. Bach's fifth 'Brandenburg' Concerto, and a well selected Wagner programme, ending with the third Act of 'Die Meistersinger,' from the quintet, were other noteworthy features of the Festival, and received excellent interpretations from the New Queen's Hall Orchestra, which has so accustomed itself to Sir Henry's beat that it follows his slightest indication, and is particularly successful in the difficult art of accompaniment.

The principal vocalists were numerous and well chosen for what was assigned to them. There is no need to mention all individually, but some who particularly distinguished themselves should not pass unnoticed. Miss Florence Austral's interpretation of Wagner is well known, and it is amusing to read her own confession that in 1914, when a musician told her 'You are a Brünnhilde,' she replied, 'What's that?' She has found the answer since then, and has made such a name in Wagner that there is danger lest she be too exclusively associated with this music. It is pleasant, therefore, to record her refined and reticent interpretation of the solo in the 'German Requiem.' Mr. Stuart Wilson rose even higher in one's estimation by his admirable singing of the very difficult part of the Narrator in the Passion Music, as did Mr. Arthur Cranmer by his interpretation of the Saviour's words, a model of quiet dignity, which gave just the right air of unforced authority to his utterances. Mr. Harold Williams had not much to do, but did nothing to qualify one's opinion of him as one of the most finished baritones of the younger generation. Mr. Roy Henderson's great dramatic gift had a chance for expression in the 'Meistersinger' extract. The part of Beckmesser in the third Act is one which depends upon the actor; the music is negligible. Mr. Henderson had the pluck to realise this, and to act the part, a thing which one usually dislikes in the concert-room, but which in this case justified itself perfectly, and made the part intelligible. Others who maintained their reputations were Misses Dorothy Silk, Flora Woodman, and Margaret Balfour, and Messrs. Widdop, Jordan, Arthur Fear, and Horace Stevens, a bare record of whose names may suffice.

It may be added that the fanfares *à la* Bayreuth, announcing the parts of the morning concerts, were pleasantly effective, that the weather was, on the whole, kind, and that the general atmosphere of festivity, combined with much agreeable hospitality, added to the enjoyment of a Festival which has now passed its centenary, but is as flourishing, artistically, as at any period in its career.

#### NEW McEWEN QUARTETS

Three new String Quartets by Dr. John B. McEwen, the Principal of the Royal Academy of Music, were performed at the Adelphi Hotel, Liverpool, on November 9. Dr. McEwen was present, with Mrs. McEwen, and was accorded a reception before the recital by members of the British Music Society, under whose auspices the performance had been arranged. Two of the Quartets are still in manuscript, and the third has just been published.

Of the three, the Quartet in E minor undoubtedly created the happiest impression. It is written in a more easily assimilable harmonic style than the other two, and contains a really beautiful slow movement. It is attractively lyrical in feeling, and the lay-out of the instruments is extremely effective. Dr. McEwen knows, at any rate, all about the quartet medium. The two works in B minor and E flat are on a smaller scale, and in point of form rather concise and abrupt. Also they are definitely of a modernist tendency in their harmonic idiom. But to be candid, the style seems to sit less comfortably on Dr. McEwen than the more traditional style of the F minor Quartet, in which not merely does his melody sing more gracefully but the moods are more clearly realised, and the means adopted seem more assured. Nothing that Dr. McEwen does in the shorter Quartets misses fire altogether. But his expression seems too little particular, too much generalised, so that the scherzo movements are rather recipes for scherzi than strongly individualised movements. Here again, it was the slow movements which seemed to release a definitely personal note, and, in the E flat Quartet, yielded a distinct mood of poetry. All three Quartets were brilliantly performed by the Virtuoso String Quartet.

Dr. McEwen, responding to a speech by the chairman of the local branch of the B.M.S., was rather despondent about the state of music in this country, declaring that there was no encouragement for anyone to write music. He thought, humorously, that one-composer programmes were a mistake, and quaintly commiserated with his audience on the ordeal before them. However, so far as a programme devoted solely to new works ever does succeed, Dr. McEwen's three Quartets may be held to have met with a successful reception.

A. K. H.

### Music in the Provinces

ACCINGTON. — Mr. Anderson Tyrer, a native of Accington, played Tchaikovsky's B flat minor Pianoforte Concerto at the concert of the Robert Cunliffe Orchestra, on October 26. Mr. J. A. Hanson, who has been connected with the Orchestra since 1880, and has conducted since 1904, has now retired. Mr. J. Tomlinson conducted the concert as his successor.

ALNWICK. — An Alnwick and District Male-Voice Choir has been formed under the direction of Mr. A. G. Y. Brown. — The London String Quartet played to the local B.M.S. centre on October 26—Beethoven, Op. 18, No. 2, Borodin in D, and the two Goossens sketches.

BEXHILL. — Orchestral concerts are given at the Colonnade five times a week by the municipal orchestra, under Mr. William Penman. The programmes are 'popular but good,' and are being enjoyed by large audiences.

BIRMINGHAM. — The Midland Musical Society, conducted Dr. Darby, performed 'Hiawatha' to a poor audience at the Town Hall. Birmingham Choral and Orchestral Union opened its season with 'Elijah,' under Mr. Joseph

Adams. Madrigals and part-songs, including Cornelius's 'The surrender of the soul,' were sung by the City Choir under Mr. C. D. Cunningham. — During the three weeks' illness of Dr. Boulton, the City Orchestra was very ably conducted by Mr. Joseph Lewis. The most serious task undertaken by Mr. Lewis was the fourth Symphony of Brahms. At the other end of the scale was a concert for children, at which Mr. Lewis expanded his talent as a humorist. Dr. Boulton returned, on October 30, in a programme of moderate interest, headed by Tchaikovsky's third Suite. The new cello leader, Mr. Harry Stanier, made a good impression in Lalo's Concerto. — Mr. Robert Maitland sang Bach's Cantata No. 56, for bass, at the City Orchestra's Sunday concert on November 6, when the Symphony was Mendelssohn's 'Italian.' — On November 10, the programme at the Town Hall included Berlioz's Symphony, 'Harold in Italy,' with Mr. Frank Venton as viola soloist, and Reger's 'Romantic Suite.' At the next concert, Mr. Arthur Benjamin played a Pianoforte Concerto by Gordon Jacobs, and among the orchestral works was Elgar's 'In the South.' — Arensky's Pianoforte Quintet was played by Miss Kathleen Frise-Smith and the Philharmonic Quartet at Queen's College, and Miss Fanny Davies joined the Catterall Quartet in a Brahms concert at the Society of Arts Gallery. — A Bach recital was given at Queen's College by Mr. Claude Biggs. — Visitors have included Suggia, Bauer, Gerhardt, and Cortot. — The London String Quartet visited Bournville works on October 22, and played Dohnányi and Beethoven.

BOLTON. — At its first 'open rehearsal,' on October 26, the Amateur Orchestral Society gave the first movement of the 'Eroica' Symphony, under Mr. Archie Camden.

BOURNEMOUTH. — A whole concert devoted to compositions by members of the Winter Gardens orchestra created a diversion on October 22. The works were 'Dance of the Nymphs,' by Montague Birch (celeste, &c., and deputy conductor); overture, 'The Magic Lamp,' by Theo de la Rivière (principal viola); 'Christina,' by Sir Dan Godfrey, first performed by the Grenadier Guards in 1889; 'Souvenir de Liège,' for piccolo, by Jean Gennin (principal flute); march, 'Inconquerable,' by the same composer; mazurka, 'La Russe,' by Cecil M. White (violin); cello solo, 'Amourette,' by Ernst Slaney ('cello); xylophone solo, 'Gee Whizz,' by Byron Brooke (violin). — The more orthodox programmes under Sir Dan Godfrey have included the first Symphony of Sibelius, Brahms's second, Farrar's 'Three spiritual studies,' the 'Jupiter,' Thomas Wood's 'Seaman's Overture,' Mackenzie's 'Burns,' Arthur Hervey's 'Youth,' Holst's 'Japanese Suite,' the 'Concerto for small orchestra,' by Lennox Berkeley, and the whole 'Animals' Carnival' of Saint-Saëns, played with Mr. Gordon Bryan and Mr. Victor Hely-Hutchinson at pianofortes.

BRADFORD. — At the evening concert of the Philharmonic Orchestra, under Mr. Keith Douglas, Mr. Harry Horner sang the five Mystical Songs of Vaughan Williams. — Among the many other concerts that have taken place, the guitar recital of M. Segovia roused the greatest interest.

BRIGHTON. — At the first 'guest night' of the Sussex Women Musicians' Club, string-playing members took part in a performance of Beethoven's Septet. — An Alderman has provided a prize to be won at the next festival for a musical 'Brighton Yell.'

BRISTOL. — 'The Flying Dutchman' was performed under Sir Herbert Brewer at the opening concert of the Bristol Choral Society on October 29. — Bristol Tudor Glee Singers took part in a Sunday evening concert by the Little Theatre Orchestra. — Pachmann was one of five celebrities at one concert organised by Messrs. Duck, Son & Pinker. — 'Cosi fan tutte' and 'The Travelling Companion' will be given at the Victoria Rooms for the week beginning December 5.

BURNLEY. — Mozart's 'Requiem' was the first part of the concert given by the Municipal Choir on Sunday, October 30. The choir of a hundred and thirty voices gave a creditable performance under the direction of Mr. D. Duxbury.



**BURTON.**—Sir Hamilton Harty and the Hallé Orchestra visited Burton on October 25 and played Beethoven's fifth Symphony and the 'Scheherazade' Suite. Mr. Tudor Davies was the vocalist.——Mark Hambourg and Pouishnov have been recent visitors.

**CAMBORNE.**—The first two movements of the Choral Symphony, 'The Emperor' Concerto (with Mr. Frank Lafitte), Liszt's 'Les Préludes,' and the 'Flying Dutchman' Overture were played by the Cornwall Symphony Orchestra, sixty strong, on November 6, under the direction of Dr. Charles Rivers. A hundred free tickets were distributed to school children.

**CAMBRIDGE.**—Purcell's 'King Arthur' will be performed at the New Theatre on February 14-18.——The programme of the Informal Music Club, meeting on November 2, included oboe and string quartets by Mozart and Bax, three string fantasies of Purcell, and Respighi's one-movement quartet, the players being Mr. Leon Goossens and the International String Quartet. The players for November 8 were the Virtuoso String Quartet.

**CATTERICK.**—The Choral Society, under Mr. Arthur Fountain, will perform Parry's 'Ode to Music' and Frederic Austin's 'Songs in a Farmhouse,' in February.

**CHELTHAM.**—The International String Quartet played Haydn, Purcell (three fantasies), and Dvořák (the 'Nigger') at the Ladies' College, and songs were given by Miss Elsie Suddaby.

**CHESTER.**—The fourteenth season of the Chester Chamber Concerts, initiated in 1914 by Mrs. Henry Gladstone, opened on October 21 with an excellent programme by the Snow String Quartet. The works played included the Ravel Quartet, McEwen's arrangement of five old national dances, and Frank Bridge's Three Idylls. The artists for the concert on November 8 were the Virtuoso String Quartet.

**DERBY.**—The Municipal and County Chamber Concerts opened with a concert by the Léner Quartet, who played Beethoven's C sharp minor Quartet, Op. 131, and Brahms's A minor, Op. 51, No. 2. The Hallé Orchestra is booked for one of the future concerts of this series.——Recent visitors have included Backhaus and Dame Clara Butt.

**DONCASTER.**—Purcell's 'King Arthur' was performed at the opening concert of the Doncaster Musical Society on November 3. The hundred and twenty voices of the choir did effective work under Mr. H. A. Bennett. The orchestra, chiefly drawn from the Leeds Symphony Orchestra, played Mozart's G minor Symphony.

**EASTBOURNE.**—The Festival held at Devonshire Park on November 7-13 under the general direction of Capt. H. G. Amers surpassed its predecessors in every form of success. The orchestral playing, the solo artists, the conductors, and the programmes all helped to bring the week's work up to a first-class standard, and the audiences supplied by Eastbourne and its visitors were worthy of the musical fare provided. The guest-conductors were Sir Edward Elgar (his Violin Concerto being played by Mr. Albert Sammons), Dame Ethel Smyth (Miss Jelly d'Aranyi and Mr. Aubrey Brain in her Concerto), Mr. Eric Coates (who brought out a new Suite, 'Four Ways'), Sir Landon Ronald, Mr. Norman O'Neill (with his Ballet, 'Alice in Wonderland'), and Sir Thomas Beecham. Sir Walford Davies was also a visitor, as pianist in his 'Conversations.' On the last evening, Capt. Amers conducted a performance of 'Elijah,' with a chorus and orchestra of two hundred and thirty.——Apart from the Festival, recent items of interest at the frequent concerts given under Capt. Amers at Devonshire Park have included Sibelius's first Symphony, Rimsky-Korsakov's Pianoforte Concerto played by Miss Isabel Gray, a tone-poem, 'The Enchanted Garden,' by Clerici, and Widor's Suite, 'La Korriganc.'

**EXETER.**—Two recent programmes of the Chamber Music Club included Purcell's Sonata in C for two violins, cello, and pianoforte; a group of Tudor songs sung by Miss Linda Harris; a group of madrigals sung by eight voices, and Mozart's E flat Quartet.——A recital was given recently by Mr. E. Howard-Jones.

**FOLKESTONE.**—An excellent standard is being maintained by the Municipal Orchestra under Captain Holland. At two concerts on Sunday, October 23, Mozart's G minor and the Finale from the 'New World' Symphony were played.——A violin recital by M. Thibaud was greatly enjoyed at the Pleasure Garden Theatre.

**HALIFAX.**—The Tramways Male-Voice Choir, conducted by Mr. Edwin Holroyd, made popular contributions to a concert given by the Corporation employees in aid of local charities.——The Orchestral Society, of fifty playing members, performed a Mozart Symphony in D on October 31, under Mr. Bates.

**HAZEL GROVE.**—The first concert of the season was given by the Hazel Grove Choral Society on November 2. Mr. J. Worsley Harrop conducted a well-chosen programme that included Stanford's 'Phaëdra Crohoore,' German's 'The Chase,' and Purcell's 'Come unto these yellow sands' and 'Full fathom five.'

**HERTFORD.**—An excellent selection of madrigals and part-songs was given by the East Herts Musical Society on November 2, Mr. W. J. Comley conducting. The orchestra contributed to the programme, and joined the choir in Stanford's 'The Last Post.' The vocalist of the evening was Mr. John Goss, whose choice of twelve songs was fresh and unconventional.

**HIGH BICKINGTON.**—The newly-formed Choral Society, which numbers over forty active members under the direction of Mr. A. J. Marcom, was very successful recently with its performance of 'The Revenge.' The work next to be given is 'Hiawatha's Wedding-Feast.'

**HOVE.**—A noteworthy series of concerts is to be given by the Symphonic Players (formerly the Symphonic String Players) under the direction of Mr. Herbert Menges. The six programmes are all of 'symphony concert' standard, and the orchestra of nearly seventy players is able to meet a similar comparison. On October 29 the chief works played were the 'Mastersingers' Overture, Schumann's Pianoforte Concerto (with Miss Myra Hess), and Tchaikovsky's 'Pathetic' Symphony. There was an audience of over a thousand.——On December 14 Mr. Eric Gritton's 'At Dawn' will be given its first performance.

**HUDDERSFIELD.**—A wide choice of madrigals and part-songs was made for the Glee and Madrigal Society's first concert, and the singing under Dr. T. E. Pearson was of the first order.——The Philharmonic Society, under Mr. J. Fletcher Sykes, opened its season, on October 29, with Mozart's E flat Symphony.——The newly-discovered Purcell Fantasias were recently heard by fourteen hundred children at a concert organized by the B.M.S.

**HULL.**—On the evening of October 22 the Hull Musical Union opened its forty-fourth season with a concert version of 'Il Trovatore,' under Mr. R. T. Watson, the District Organists' Association met for its annual dinner, and the Glasgow Orpheus Glee Society gave a concert under Mr. Hugh S. Robertson—the first visit of the choir to Hull.——The programme of the Ladies' Musical Union on October 27 included a 'Nocturne' by Elsie Horne. Miss Eleanor Coward conducted.——In 'Aida,' on October 28, the Harmonic Society made the most of its opportunities under the direction of Mr. Walter Porter.——The Vocal Society gave 'Samson and Delilah' under Sir Henry Coward on November 2.

**IPSWICH.**—The season of the Municipal concerts began on November 3, when all the seats were sold some time in advance.——The first Sunday afternoon concert of the Cecilia Orchestral Society was held on October 30. Mr. W. Osborne conducted a popular selection that included the 'Fingal's Cave' Overture.——Mr. William Primrose, Mr. Douglas Cameron, and Mr. Harry Isaacs played Trios of Mozart, Beethoven, and Brahms for the Chamber Music Club on November 4.——At the Public Library lectures have been given by Mr. L. R. McColvin on Russian music, Mozart's operas, and César Franck.

**KENDAL.**—The Léner Quartet played at the Town Hall on October 28.

**LANDFORD.**—A concert organized by Miss Olive Boulton was given by the Landford and District Choral Society on November 4. Beethoven's second Pianoforte Trio was played by Mr. and Mrs. F. Alcock and Dr. Adrian Boulton.

**LEEDS.**—Brahms's Violin Concerto was played by Mr. Arthur Catterall at the first concert of the Leeds Symphony Orchestra, Mr. Julius Harrison conducting. Other works in the programme included the Handel-Harty 'Fireworks' Music and the small C major Symphony of Mozart. —Mr. Isidor Cohn (pianoforte), Mr. H. Mortimer (clarinet), and Mr. Frank S. Park (viola) played a Mozart Trio in E flat at a Mid-day recital. —Elizabethan costume was worn by Miss Olivia Hilder, who sang, and Miss Dorothy Treseder, who played the spinet, for their Elizabethan recital on October 18. —Old songs, largely Elizabethan, were also sung at a recital by Miss Essie Simpson. —Mr. Charles Longster (baritone) and Mr. Alec Ashworth (pianist and composer) gave a modern programme, including songs by Mr. Ashworth to Yorkshire and Afrikaner dialects. —Mr. Cyril Scott gave a joint recital with Miss Olive Murphy at the Little Theatre. Other visitors to Leeds have been Clara Serena and Rosina Buckman.

**LEICESTER.**—Dr. Malcolm Sargent conducted an enjoyable concert by the Leicester Symphony Orchestra, the chief works being Borodin's second Symphony and 'La Boutique Fantasque.' Mozart's Pianoforte Concerto in A was played by Prince George Chavchavadze. —On October 30 the de Montfort Orchestra played Quilter's 'Children's Overture,' and joined Mr. Sydney Johnson in the Introduction and Allegro from Guillemant's first Symphony for organ. —The Rowena Franklin String Quartet played Dvorák, Vaughan Williams, and Beethoven for the Chamber Music Club on October 20. —Gerhardt and Cortot gave a recital on October 31.

**LINCOLN.**—On November 2 Canon Scott conducted the Lincoln Orchestral Society in Mozart's Symphony No. 35, in D, and in Weber's Concertino for clarinet, played by Mr. John Swannack. The Society has come of age this year.

**LIVERPOOL.**—Miss Dilys Jones, Mr. John Coates, and Mr. David Evans were the principals in a performance of 'The Dream of Gerontius,' given by the Liverpool Welsh Choir under Dr. Hopkin Evans on November 12. —Two successive Philharmonic concerts provoked criticism on the dullness of the programmes. These were as follows: (October 18) Rachmaninov's second Pianoforte Concerto, played by Solomon, 'Escapes,' by Jacques Ibert, Rimsky-Korsakov's 'Grand Pâque Russe,' and Glazounov's 'Stenka Razine'; (November 2) Glazounov's 'Carnival' Overture, Beethoven's eighth Symphony, Grieg's second 'Peer Gynt' Suite, Ethel Smyth's 'Wreckers' Overture, and songs sung by Madame Olczewska. The conductors were respectively M. Rhené-Baton and Sir Henry Wood. —Mr. Vickers's two-hundredth concert occurred on October 22. These concerts are largely a blend of the 'celebrity' and 'ballad' types, and they succeed very well. —The Catterall Quartet played works of Brahms, Gerrard Williams, and Debussy, at a Rodewald concert. —Mr. Gavin Gordon-Brown made an excellent impression with his vocal recital, as also did Miss Garda Hall with her singing at a Vickers concert, and Miss Kathleen Frise-Smith with her Scriabin programme at a Crane Hall matinée. —The celebrity list includes Suggin, Harold Bauer, Clara Butt, Pachmann, Gerhardt, and Cortot. —Dr. Whittaker's fourth Alsop lecture at the University had as its subject 'Bach's Use of the Orchestra.' Mrs. Alsop, who endowed these lectures, has given a further £1,000 towards the establishment of a chair of music.

**LUTON.**—The diary of the late Joseph Hawkes, who founded the Luton Choral Society in 1866, and was its first conductor, was recently brought to light, and has been the source of some interesting historical articles in the press.

**MANCHESTER.**—Something like a model concert of unaccompanied music was given by the Vocal Society on November 2. The singing, under Mr. Harold Dawber's direction, was of the first order in Bach's 'Be not afraid,'

Dowland's 'Come again, sweet love,' Elgar's 'O wild, west wind,' and part-songs by Brahms, Parry, Stanford, and Walford Davies. —'Israel in Egypt' was revived at the Hallé concerts, where it had not been given since 1894. Miss Caroline Hatchard, Miss Margaret Balfour, and Mr. Arthur Jordan were the solo singers. The choir sang very finely under Sir Hamilton Harty, but Manchester had lacked curiosity in the matter. —The Municipal Choral concerts opened with 'Lohengrin,' under Sir Hamilton Harty. —Manchester Barclay's Bankers, emulating London, have developed a flourishing musical society, which chose an ambitious programme of Wagner, Brahms, and Elgar for November 15. —At the purely orchestral Hallé concerts the following works have been played: Wagner selections, with Miss Florence Austral in the dying speeches of Brünnhilde and Isolde (October 20); 'Heldenleben' and the first 'Norfolk Rhapsody' of Vaughan Williams (October 27); Backhaus in Brahms's B flat Concerto (November 3). —Two concerts by the Catterall Quartet provided Beethoven in D, Op. 18, No. 3, and Tchaikovsky in D, Op. 11 (October 19), and a Brahms programme—the Quartet in B flat and the Pianoforte Quintet (November 8).

—Mr. Catterall has also been one of the soloists of the month, others being Giesecking, Dr. Brodsky (in Bach's A minor Concerto with an orchestra of College students under Mr. R. J. Forbes), M. Etcheverria (with some Spanish songs), Mr. Robert Parker, Messrs. Harold Dawber and Albert Hardie on two pianofortes (Arnold Bax's 'Moy Mell' and Rachmaninov's Suite), Chaliapin, and Pachmann. —In connection with the Chronicle Ciderella Club sixteen free concerts for children, each lasting forty-five minutes, were given during the mornings and afternoons of November 7, 8, and 9, at Lewis's Concert-Hall. —The opera week, directed by Sir Thomas Beecham, and given by the Manchester Beecham Operatic Chorus, collected a thousand pounds for medical charities.

**NEWBURY.**—Oxford Harmonic Society paid a visit on October 26, under the auspices of the Wesley Guild, and sang Charles Wood's 'Forty Singing Seamen' and Brahms's 'Song of Destiny.' Mr. Reginald Jacques conducted.

**NEWCASTLE.**—Five choirs took part in the first annual Festival of the North-Eastern Federation of Labour Choirs, held on October 23. Mr. H. W. McIntyre, of the Blyth Clarion Choir, was chosen by ballot to be general conductor. The programme included part-songs and folk-song arrangements. —On November 12 the Bach Choir made its first appearance since its tour in Germany, and gave a characteristic programme of madrigals and modern part-songs. One of these was a setting of 'La belle dame sans merci,' by Edmund Rubbra. A Sonata for violin and pianoforte by Arthur Benjamin was played by the composer and Mr. Alfred M. Wall. Dr. W. G. Whittaker conducted. The Choir also does valuable work in illustrating the lectures given from time to time by Dr. Whittaker, a notable instance being a recent lecture on Giles Farnaby. —The Philharmonic Orchestra re-opened on October 30 with Stanford's first Irish Rhapsody, the Bach-Elgar Fantasia and Fugue, McEwen's 'Grey Galloway,' and a Haydn Symphony. —The Léner Quartet gave a concert on October 20. —A lecture-recital of modern English songs was given by Mr. Hubert Foss and Miss Dora Stevens at a meeting of the B.M.S.

**NOTTINGHAM.**—Mr. William Turner's Ladies' Prize Choir recently celebrated its twenty-fifth anniversary with two concerts on a Saturday. Bernard Johnson's 'Jesu, the very thought of Thee' was included in an excellent programme. —Miss Dorothy Silk gave a recital for the Music Club on November 3, her programme being drawn from Bach, Wolf, Marx, Parry, Harty, Arne, Purcell, and others.

**OXFORD.**—The season of subscription concerts was opened by the London Chamber Orchestra under Mr. Anthony Bernard on October 20. The programme included Schubert's Overture in D (1817), Warlock's 'Caprice' Suite for strings, Debussy's 'Sarabande' as orchestrated by Ravel, Bloch's 'Concerto Grosso,' and Jongen's 'Fêtes populaires.' Miss Katherine Arkandy sang an air from 'Julius Caesar,' with string and continuo accompaniment, and a group of modern German songs.

**PAINSWICK.**—At a concert of the Music Club, the Virtuoso String Quartet played the new Quartet in E flat by McEwen.

**PLYMOUTH.**—The Madrigal Society opened its fifteenth season on October 26 with a programme that included Vaughan Williams's 'Ring out your bells,' Elgar's 'Speak, music,' Gibbons's 'I tremble not,' J. R. Dear's 'Songs of the Open Air,' and Sakhnovsky's 'The Pampas Grass.' Dr. Harold C. Lake conducted.

**PORTSMOUTH.**—Mr. Stuart Wilson and the Portsmouth Choral Union took part in the first Municipal concert, which was given recently under new management. A concert successful in every way was given on October 25 by the Bach and Elizabethan Society, under Mr. Hugh Burry. Bach's 'Peasant' Cantata was the first part of the programme, and madrigals were included in the second.

**PRESTON.**—Van Dieren's 'Sonatina Tyroica,' was played at a Subscription concert by Mr. William Primrose and Mr. Reginald Paul.

**RICHMOND (YORKS).**—The works to be given by the Richmond Choral Society, under Mr. Arthur Fountain, are Vaughan Williams's 'Toward the Unknown Region,' Haydn's 'Spring,' Holst's 'Turn back, O man' (February 7), and Bach's 'St. John' Passion (April 2).

**SLEBY.**—Under Mr. F. T. Stout the Philharmonic Society performed 'Acis and Galatea,' on October 26. The second part of the programme consisted of York and Pontefract competition pieces.

**SHEFFIELD.**—Larger events occurring too late for mention in this column, Sheffield music has been largely concerned with individuals: Mark Hambourg and Albert Sammons, Gerhardt and Cortot, and a touring party of notables. At the Foxon concert, on November 5, Debussy's 'The Prodigal Son' was sung with pianoforte accompaniment. Dr. Percy Buck, the new Professor of Music at the University, gave his first lecture on November 1.

**SHIREHAMPTON.**—The Kingsweston and District Music Club was responsible for an excellent concert at Shirehampton Parish Hall on November 9. The Choral Society and Orchestra gave Bach's 'A Stronghold Sure,' Miss Margaret Frost played Bach's D minor Pianoforte Concerto with orchestral accompaniment, and the programme further included Brahms's Quartet in G minor with Dr. P. Napier Miles as pianist.

**SOUTHAMPTON.**—The Labour and Socialist Choir, under Mr. H. M. King, sang Balfour Gardiner's 'Cargoes' and McEwen's 'Let me the canakin clink,' in the course of a successful concert at Morris Hall. Mr. Josef Holbrooke and M. Miroslav played three Sonatas—Reger's Op. 84, Holbrooke's 'Orientale,' and Brahms in D minor—at Kingsway Hall on November 8.

**SUNDERLAND.**—The Philharmonic Society opened with a miscellaneous concert to which the choir contributed part-songs. The London String Quartet played at the Music Club's first concert.

**TRURO.**—The first two movements of the 'Choral' Symphony formed part of the programme given by the Cornwall Symphony Orchestra at Truro on November 7, and at Camborne on the previous day. Dr. C. Rivers conducted.

**WARMINGHAM.**—Miss Madeleine Jasper chose an unconventional programme for her recent pianoforte recital. It included Debussy's 'Bergamasque' Suite, Respighi's 'Siciliano,' and a Rhapsody by Dohnányi.

**WINCHESTER.**—Dr. G. Dyson conducted the choir of the Music Club on October 20 in a programme that began with madrigals and ended with Holst's 'Swansea Town.' Madame Fachiri and Mr. Bertram Harrison played Franck's Violin Sonata.

**WOKING.**—Mr. Ronald Dussek has been appointed conductor of the Woking Musical Society in succession to Mr. Patrick White.

**WORKSOP.**—The North Notts Symphony Orchestra, under Mr. Ernest Smith, played Haydn's 'Farewell' Symphony (with the usual action) on November 1.

**YORK.**—The Musical Society's first concert took the form of a recital by Miss Jelly d'Aranyi (who played Bach's E major Concerto with Dr. Bairstow at the pianoforte) and Mr. Keith Falkner.

## Competition Festival Record

### BLACKPOOL FESTIVAL

(FROM OUR MANCHESTER CORRESPONDENT)

It may safely be said now that the Blackpool Festival—occupying the week October 17-22—has witnessed the definite re-establishment of pre-war standards in all forms of choral singing, and in some aspects—notably the study of music of the Tudor period, and chamber music—is considerably higher than anything experienced prior to 1914. Orchestral work continues to reveal quite baffling fluctuations, and the same must be written of the operatic classes.

The chamber music classes contrived to make the second day into a miniature Beethoven festival, as the tests in seven classes were chosen from his earlier works. A fair general criticism of the ensemble-playing would be thus condensed: the trios gave us a too suave Beethoven and the quartets and quintets one too impetuous—overlooking the 'nameless graces' latent in Op. 18. A reversal of these general characteristics would have brought them, and us, nearer to the true genius of these chamber works. The playing on this day of two small orchestras from Crewe and Blackpool in the 'Coriolan' Overture did, however, give us the salient Beethoven, despite the handicap of having to 'cue in' (say) bassoon parts on the more ponderous euphonium. Saturday's choral singing in Scarlatti, Gibbons, Weelkes, Brahms, Elgar, Parry, Bantock, Bath, &c., was just one long process of revelation from the first choir singing at nine o'clock on a raw, damp morning (to two judges and a vast empty auditorium!) to twelve hours later, when the same people held a huge throng spell-bound with Brahms's 'Song of Destiny.' Many of these choirs were up before dawn and on the road by six, singing without rehearsal soon after nine. Plymouth and Hull came overnight, and returned on Sunday: the singers from Tyneside, Notts, Midlands, Potteries, Millom, or Carlisle did it all, out and home, inside twenty-four hours; only grit and boundless enthusiasm could get those three or four thousand choralests through such a day's work. But what of the standard of singing? Well, ninety-three per cent. was not good enough to get into the Ladies' Final, nor ninety per cent. into the Mixed-Voice, and eighty-eight per cent. only just squeezed through in the big Male-Voice division. A finer level of consistently high-class choral-singing in this form of first-quality music has probably never been heard before at any competitive gathering.

In the chief mixed-voice department no fewer than six finalists of former years had to be excluded; those going forward included Barrow, Blackburn, Blackpool G. and M., and Mansfield Co-operators—the latter, unlike their fellows, being new to the 'final' honour. Blackburn had led on the afternoon in Weelkes and Parry (violently contrasted works), Blackpool bringing up the rear, with Barrow and Mansfield in middle positions. For Brahms's 'Song of Destiny' Blackpool claimed ninety-six per cent., and jumped (to everybody's surprise) to first place, only a point ahead of Blackburn.

About thirty years ago Mr. Whittaker's Blackpool singers (or, rather, an earlier generation than the present ones!) gained their first notable victory at Morecambe Festival, with the 'Night Watch' of Brahms. The lapse of time would appear to have ripened their interpretative powers. Maybe they will persist in their Brahmsian devotion unto the third or fourth generation! The West Riding Holme Valley Male Choir and the East Lancashire men's choirs had a regular 'War of the Roses' tussle in Harrison's and Bantock's new works (Walt Whitman and Browning respectively). It was grand to watch these sturdy fellows react to such virile verse and music, and, after hearing all their readings, we had arrived at a fairly complete knowledge of their emotional content—each had contributed something of his own in illumination. And then, under Julius Harrison, two hundred of them brought an overwhelming climax of gorgeous sound and interpretative genius to Browning's 'Asolando' Epilogue:

'Strive and thrive! cry  
Speed,—fight on, fare ever  
There as here,'

—greeting the unseen with a cheer! A noble ending to a week of rich and varied experiences.

The scholarship examination held on the penultimate day revealed an embarrassingly high standard, the report stating that had there been the necessary provision, there was justification for the awarding of three scholarships. Under these conditions the falling of such an honour to an amateur clarinet player, Mr. W. L. Regan, of Accrington (Lancashire), whose normal employment is that of a sugar-boiler, has much significance.

The conduct of the artistic side of this great undertaking was so uniformly free from blemish that one stood aghast at the action of the person or persons responsible for stopping the performances of Brahms's 'Song of Destiny' a few bars after the vocal parts had finished. Such a piece of vandalism is quite comparable to the hacking of any masterpiece of painting in the National Gallery, and no excuse is admissible. Such things are simply not done where true art is concerned.

**JERSEY.**—The annual Eisteddfod, which maintains the standard of solo singing and playing on the island, was held on October 31–November 4. The choral classes, and the winning choirs, were as follows: Schools, age under fifteen, St. Brelade's Central School (Miss M. Kelleher), Sunday Schools, P.M. Sunday School (Miss J. M. Lobb), Church Choirs, Baptist Church Choir (Miss Doris Vaudin), Female-Voice Choirs (test, Mackenzie's 'Waken, waken, day is dawning'), Mayo Choir (Mr. W. Morley Powell), Male-Voice Choirs, 'Caesarean' Choir (Mr. J. B. McNair), Mixed-Voice Choirs, 'Caesarean' Choir. In these last three classes a sight-reading test was introduced for the first time, but it was placed so low in the marking scale as to be practically negligible as a test. For instance, two choirs whose sight-reading was commended were marked as follows: (1) test-pieces, 88 and 87, sight-reading, 4; (2) test-pieces, 86 and 88, sight-reading, 3.

**KEIGHLEY.**—The winter musical season in the West Riding had its usual send-off with the 'Summerscales' Festival, held at Keighley for the thirtieth time on October 29–November 5. The popularity of the Festival took effect in a crowded time-table, and consequently the adjudicator was unable to deliver his remarks upon an important competition. So many choirs support the Festival that the division into A and B classes is adopted. The winners of the three A classes were Bradford Vocal Union Ladies' Choir (Mr. George Newman); Colne Orpheus Male-Voice Choir (Mr. L. Greenwood), who easily surpassed the others; and Keighley Vocal Union (Mr. W. H. Whitaker), holders of the mixed-voice challenge shield. Since a separate sight-reading competition had to be abandoned for want of competitors, and not for the first time, the committee should now be ready to make sight-reading compulsory in the chief choral classes.

**LINCOLN.**—The Midland section of the Co-operative Choral Society held its meeting for the year at Lincoln on October 15. Twenty-one choirs competed. Nine sang in the mixed-voice class, the winners being Long Eaton Choir (Mr. L. A. Pattison), who were one mark ahead of Leicester (Mr. G. Bosworth). Mansfield Choir (Mr. F. Ward) won in the female-voice class, and Long Eaton in the male-voice class.

**NOTTINGHAM.**—From seven hundred and twenty-two last year the entry rose to seven hundred and ninety-four for this year's Festival (October 26–29). A very successful day was given to the children's classes, in which there were over sixty entries of choirs. Adult choirs were as numerous, the important successes being those of Mr. E. R. Benton's Ladies' Choir, Grimsby, Kettering Gleemen (the Rev. Greville Cooke), and Leicester Oriana Choir (Mr. A. C. Nicholls). Elocution and kindred subjects took a prominent position in the syllabus and entry list.

**SOUTHEND AND SOUTH-EAST ESSEX.**—This sixteen-year-old event (Southend, November 11–19) stood up bravely against the distractions of a Parliamentary by-election (polling took place on the closing day). The audiences were large (sometimes even to discomfort) and showed great keenness. Entries were about sixty up, but the choral side needs strengthening, both in quantity and quality. Elementary schools showed good, sound work.

Solo singing classes were patchy, and over and over again owners of fine, natural voices had to be warned off the wobble. The gold medal solo classes, however, brought forward some really first-rate singing of exacting tests. We append the chief results: Pianoforte (open), Dorothy Butcher, Southend; String Orchestra, Westcliff High School; Gold medal vocal solos, A. Grace Evans, Westcliff; Herbert Cornfield, Maldon. The Prittlewell Glee Society (Mr. F. L. D. Penny) won the ladies' and mixed-voice choral events.

**WARRINGTON.**—The 'Dawson' Festival (promoted by Messrs. C. H. & J. Dawson) was held on October 14 and 15, with a varied and crowded syllabus. One of the most interesting competitions was between five male-voice choirs from local works. The winners were Richmond Gas Stove and Meter Company (Mr. J. Powell). In the chief choral classes the leading choirs were Manchester Welsh Choral Society (ladies), Thurnscoe Harmonic Male-Voice Choir, and Stretford Glee and Madrigal Society.

**WORKINGTON.**—For the first time since 1912, this Festival occupied three days (November 3–5). It does not yet attract so many choirs as might be expected, but in other branches the competitions were successful. The features of the Festival were the singing of the Flimby Male-Voice Choir (a group of miners conducted by Mr. Wilkinson), of the St. John's Boys' Choir, Workington (Mr. Johnston), and of Mr. John Mumberson, of Seaton, a bass whose talents were rewarded with 98 marks out of 100.

The first Balham, Tooting, and District Festival was held at BALHAM in October. At BRISTOL, Messrs. Broadwood held a pianoforte playing competition on October 26, with over five hundred candidates taking part. The annual DENBIGH Children's Eisteddfod was held with great success on November 3. Country-Dance and Sword-Dance competitions were added to the ECCLESHELL Festival on November 10. A new Festival was inaugurated at HEANOR on October 15. The sixth annual KINGSWOOD Eisteddfod (Bristol) brought a Labour Male-Voice Choir from Bournemouth to win a challenge shield on November 5. Competitors at the READING Sunday School Union Festival massed to form a choir of four hundred voices on October 19. SEVEN KINGS three-days' Eisteddfod was recently held with success for the twelfth time.

## Music in Scotland

**EDINBURGH.**—At the first of the series of Edinburgh Reid Orchestra Symphony concerts, Mr. Paul Wittgenstein, a pianist who, through physical disability, is confined to the use of his left arm, introduced two new concerted works for pianoforte and orchestra, 'Parergon' to Strauss's 'Sinfonia Domestica,' written by that composer, and a set of Concertante Variations by Franz Schmidt on the Scherzo from Beethoven's F major Violin Sonata. The orchestra, under Prof. Tovey, was also heard in Strauss's 'Don Juan,' Liszt's 'Orpheus,' and Mozart's 'Linz' Symphony in C major (K. 425). At the second concert, Mr. John Coates introduced a new song-cycle, a setting for tenor voice and orchestra, by Ernest Bryson, of four sonnets from Philip Bourke Marston's 'A Last Harvest.' The orchestral works played included also what was stated to be the first performance at Edinburgh of the original version of the Prelude to Act 3 of 'Tannhäuser.'—At the first of Prof. Tovey's Sunday concerts, the Reid Orchestra presented a programme of familiar works, and Mr. William Michael, of the B.N.O.C., sang. The second took the form of an organ recital by Mr. Alfred Hollins. At the third, the Reid Orchestra again provided the programme. At the fourth, Prof. Tovey gave a recital (with lecturette) of 'Romantic Pianoforte Music,' and played works by Schubert, Schumann, Chopin, and Mendelssohn. The fifth, falling on 'Armistice' Sunday, was devoted to a programme of 'heroic' music by Beethoven, played by the Reid Orchestra.—At the first of the fifth annual series of lecture-concerts for school children, given under the joint aegis of the Edinburgh Education Authority and Messrs. Paterson, and directed by Mr. Herbert Wiseman, a concert recital was given



of characteristic excerpts from 'The Yeomen of the Guard.' At the second, Miss Ursula Greville gave a costume-recital of British songs.—Mr. James Moodie's Choir gave a concert of madrigals and part-songs.—Mr. Robert Burnett, the doyen of Edinburgh baritones, covered a wide field of song at his annual recital.—Mrs. Kathleen Everitt gave a vocal recital, and had the assistance of the recently-formed Edinburgh Ladies' Instrumental Trio.—A new musical society, the Terpander Club, has been formed at Edinburgh, its main purpose being the production of music written in Edinburgh and district.

GLASGOW.—The Glasgow Abstinists' Union series of subscription concerts took a big step forward and upward in introducing to the Glasgow public Chaliapin and Olczewska.—Under the auspices of the British Music Society (Glasgow centre) Mr. Cyril Scott, assisted by Miss Amy Samuel as singer, gave a recital of his own compositions for voice and pianoforte, and Prof. Tovey gave a lecture-recital on Beethoven's 'Diabelli' Variations for pianoforte.—Mr. Adolphe Borschke, announced as a 'master pianist and composer,' gave a pianoforte recital which quite failed to live up to the announcement, his own operatic transcriptions being particularly puerile and old-fashioned.—The Scottish Song Society presented a programme of 'Auld Scots Songs in character,' performed by the Society's Ladies' Choir, under Miss Mary Dixon.—Dr. George Dyson, Winchester, began his series of Cramb Music Lectures at Glasgow University, his subject being 'Music in Social History.' At the first two lectures he dealt with 'the character and ideals of early sacred music' and 'secular music before 1600.' The Glasgow Bach Choir sang a number of illustrations from manuscripts brought by the lecturer, and some movements from the great Mass of Palestrina.—Mr. H. Goss-Custard, of Liverpool Cathedral, provided the programme at the second of the series of monthly organ recitals at Bute Hall, Glasgow University.

GENERAL.—At the first of the series of Max Mossel concerts at Glasgow, Edinburgh, Aberdeen, Ayr, and Bridge-of-Allan, Madame Suggia ('cello) and Mr. Harold Bauer (pianoforte) provided the programme.—Madame Pavlova, with her Company, visited Glasgow, Edinburgh, Dundee, Aberdeen, and Perth.—The London String Quartet gave concerts at Bridge-of-Allan, Kilmacoll, Kilwinning, and Rothesay.—The results of the British National Opera Company's six weeks' season in Scotland were rather mixed. The fortnight's seasons at Glasgow and Edinburgh brought fair houses; Dundee (a first visit) was a decided disappointment; Aberdeen (also a first visit) definitely a success. It is reported that a local enthusiast at Aberdeen has undertaken to meet the deficit (if any) on the Company's next visit.

SEBASTIAN.

## Music in Wales

ABERYSTWYTH.—The fifth 'Brandenburg' Concerto was played at the weekly College concert on October 20. On November 3 the College Choral Union sang Granville Bantock's 'Sea Sorrow,' and a number of Welsh songs and part-songs from the book prepared for the Welsh Festival Week at Wembley. Movements from symphonies and other well-known works have been given at the concerts of the Orchestral Union.

BANGOR.—The weekly concerts at University College continue to provide interesting music. Recent programmes have included Holst's folk-song arrangements with string and pianoforte accompaniment, John Ireland's second Pianoforte Trio, and Reger's Trio for flute, violin, and viola.—The lecture-concerts for children given by Mr. E. T. Davies, on October 21 and November 4, were well-attended and much appreciated.—The Virtuoso Quartet and Mr. Steuart Wilson, have been among the visiting artists at the Musical Club.

BARRY.—A Students' Concert was given by the choir of the Glamorgan Training College for Girls, on November 5, under the direction of Miss E. A. Watkins. The choir is a comparatively new feature of the College activities.

CARDIFF.—Treorchy Male-Voice Choir helped with the musical illustrations to a lecture on 'Songs New and Old,' given by Mr. Fred E. Weatherly.—The Carl Rosa Company was at the New Theatre on October 17-23, with a familiar repertory.—Cardiff Chamber Music concerts began with a recital by Mr. Solomon.—Visits have been paid by Pachmann, Miss Florence Austral, and other celebrities.—The programmes of recent College concerts have included Brahms's Horn Trio, Mozart's G minor Quintet, and Elgar's Violin Concerto (Mr. Hubert Davies).

LLANDILO.—On October 17 a lecture-concert, organized by the National Council of Music, was given by Mr. Haydn Jones, with the assistance of Mrs. Arthur Williams (pianoforte), Miss Evelyn Cooke (violin), and Mr. Arthur Williams ('cello). The items chosen for the lecture included Beethoven's Trio in B flat (Op. 11), Schubert's Trio in B flat, and Dvorák's 'Dumky' Trio.

NEWPORT.—On October 24, Sir Walford Davies, assisted by Miss Cooke and Mr. Arthur Williams, gave another of these lecture-concerts, the instrumental items consisting of Mozart's Trio in G, Brahms's Horn Trio, and the same composer's Sonata for pianoforte and violin (Op. 78), the lecturer taking the pianoforte part in each case. There was a large attendance.—On October 27, Mr. E. G. R. Richards gave his first subscription orchestral concert, when he conducted the 'Unfinished' Symphony and a number of small items.

PENYNGROES.—On October 18 Mr. Haydn Jones repeated the lecture given by him at Llandilo on the previous evening, assisted by the same instrumentalists.

TONYPANDY.—A vocal recital was given by Miss Carrie Tubb on November 12, assisted by the Rhondda Orpheus Concert Party.

WREXHAM.—As part of the policy of the National Council of Music, Sir Walford Davies paid a visit to the Brynffynnon Social Centre, and gave a lecture on Euphony, which he illustrated on the pianoforte. There was a large audience.

## Music in Ireland

BELFAST.—Mr. E. Godfrey Brown conducted the Philharmonic Society on October 28 in a performance of 'The Golden Legend' that won the highest praise from all who heard it. The principal solo singers were Miss Bella Baillie, Miss Dorothy Rodgers, Mr. Heddlie Nash, and Mr. Thorpe Bates.—The Imperial Glee Singers took part effectively in a successful concert given on October 25 in aid of the extension fund for Dr. Barnardo's Home at Belfast.—The first of the B.B.C. popular orchestral concerts took place at Wellington Hall on November 4, with a programme that included the Andantino from Mozart's Concerto for flute, harp, and orchestra, Elgar's second 'Wand of Youth' Suite, and Liszt's first Hungarian Rhapsody. Mr. E. Godfrey Brown conducted, and the soloists were Miss Ida Starkie ('cello) and Mr. Robert Radford.—Dr. Walter Starkie gave a lecture on Beethoven at the Central Hall on October 21.—Mr. John Forney, a Belfast tenor, gave a successful recital at Ulster Hall.—Madame D'Alvarez, Messrs. Tom Burke and John Anadio, gave a concert in the same hall, where also Dame Clara Butt had sung a few days previously.

DUBLIN.—An excellent and memorable performance of Berlioz's 'Fantastic' Symphony was the chief feature of the Philharmonic Society's concert on October 20. The 'Mastersingers' Overture, the Venusberg music, and Tchaikovsky's B flat minor Pianoforte Concerto, played by Miss Rhoda Coghill, made up the rest of the programme. Colonel Fritz Brase conducted. The concert was repeated on November 5, in aid of the sufferers of the West Coast fishing disaster.—The Hallé Orchestra was brought over by the Royal Dublin Society to give a concert on October 31. Sir Hamilton Harty conducted his 'Irish' Symphony, which was well played and well received, and Beethoven's fourth Symphony.—Recent visitors include Florence Austral, Clara Butt, d'Alvarez, and Gieseking.

LISBURN.—Bridge's 'The Inchcape Rock' was performed by the Choral and Orchestral Society under

Mr. David G. Leinster, on November 11. The choir also sang Holst's 'Turn back, O man' and Coleridge-Taylor's 'Viking Song.' The orchestra played a Suite for strings from Mozart's 'Idomeneo,' and the five-four movement from the 'Pathetic' Symphony.

## Musical Notes from Abroad

### GERMANY

#### FREDERICK DELIUS'S 'MASS OF LIFE'

There are certain works of importance which do not have a chance of performance at the time of their birth, and which, when at last they seem to have attained their aim, leave an impression of being antiquated; for they stand between the great and the little. Most unhappily, a great part of the work of Frederick Delius has to be counted among these. The composer, born in England of German parents, has never found a home in Germany. A few people were greatly interested in Delius and his creative work, but they never succeeded in making him popular. Oskar Fried, who performed some of his tone-poems, and Fritz Cassirer, who gave the first performance of 'A Village Romeo and Juliet,' devoted themselves to this task. Their efforts, however, were in vain, because the art professed by Delius was not clear enough for the great public. His oscillating impressionism, with a background of German lyricism, never affected the audience deeply enough to justify continual repetition of his works.

It is to be regretted that Delius's 'Mass of Life,' which was written more than twenty years ago, and would certainly have had, at that time, the power of making a way for its composer, was never performed at Berlin, where great difficulties do not generally attend the presentation of new works. That it was not given was due to lack of confidence in the name of Delius as a drawing-power. It was therefore surprising that an enterprising conductor, Carl Schuricht, of Wiesbaden, recently made up his mind to bring the 'Mass of Life' before the public. Herr Schuricht had last season shown great ability, and was resolved to win Berlin music-lovers by an extraordinary achievement. How he prepared the work, how he gathered the forces necessary for accomplishing it, and, above all, how he collected the money indispensable for such an enterprise, is not easily explained. Suffice it to state that the presentation of the Mass proved one of the great events of the season, so far as the performance itself was concerned. It must be confessed, however, that the chief impression was that made by the conductor himself. Beginning with rhythmic energy and coloristic vigour, the work glided more and more into the Wagnerian current, so that very little of the proper Delius colour was left. It is to be feared that this performance will not be followed by another. This does not detract from Carl Schuricht's merits, for the mastery with which he conducted the Philharmonic Orchestra, as well as a mixed choir especially formed by himself, must be fully appreciated.

#### MRS. COOLIDGE'S CONCERT

As in other European capitals, Mrs. Coolidge, who has contributed so much to the creation of chamber music works in America, arranged a concert at Berlin, which proved a great success. It was, first of all, the new Schönberg Quartet that aroused the attention of musical circles. After the dull Quintet for wind instruments which we had heard at Zürich, this work was an agreeable surprise. Of course, there is no sweetness in it. We must give up hope of finding Schönberg on the high road of music, nor can we expect him to be on the side of those who take refuge in old music. He remains always what he was, and perseveres in the way which he, and he alone, initiated. A sworn atonalist, his atonality, which has been adopted by so many musicians of to-day, is born of conviction. Though I am not at all Schönbergian, I must confess that none of his works since 'Pierrot Lunaire' impressed me so much as this new Quartet. We find in it the most concentrated thematic texture, used in the service of an architecture the foundations of which are laid down by himself. There is here, of course, no concession to general taste. In the midst

of the bitterness of this Quartet there is one movement in which the composer's personality breaks through, unfettered by the hard and cruel spirit of his art. In the second section he reveals his soul. Let us be thankful for it. The Viennese Kolisch Quartet, fully imbued with the spirit of the music, gave us a wonderful performance. Also, with Leon Goossens, that extraordinary oboist, these players presented a Quintet for oboe and string quartet by Arthur Bliss. By the seriousness of its intentions, as well as by its formal perfection, it is the first of this composer's works to win praise from the Berlin musical public. Ernest Bloch's Suite for viola and pianoforte, played by Lionel Tertis and the pianist Emma Lübbecke-Job, showed this usually melancholy composer in rather gay mood. Ottorino Respighi's 'Trittico Botticelliano,' conducted by himself, proved, for the audience, the musical honey wanted as an anodyne to Schönberg.

#### PROF. THEREMIN'S MUSIC WITHOUT INSTRUMENTS

Instrumentalists, at least string instrumentalists, have to fear the new invention of Prof. Theremin, a Russian scholar and technician, who has built an apparatus which pretends nothing less than to make the majority of existing instruments superfluous. By the interference of two electric currents, Prof. Theremin produces sound. This physical phenomenon has long been known to scientists, but Prof. Theremin puts it at the disposal of music. Visitation to the Frankfurt Musical Exhibition, held in August, attended the first production of this apparatus, which, with a metal stick on one side and a wire on the other, produces music simply through the concurrence of the approaching or withdrawing of the hands. At Frankfurt Prof. Theremin's invention did not at first make its full impression. This is, however, assured to him now, after two public performances in Berlin concert-halls, which were crowded with people highly interested in this novel means of music making. The effect is that of musical sounds coming from the air. Theremin, who is no musician, is, after some practice, able to play simple melodies by moving his hands. His music—very primitive for the present—is not always pleasant. Though the sounds produced resemble string-tone, there is certainly some difference between them and those of a violin or cello. Instrumentalists have no immediate cause for apprehension; they will not be replaced by this apparatus just yet. Whether the wonderful things which Theremin promises for the future, of a music freed from the fetters of tradition and ordinary scale-division, will be realised, depends upon the imaginative power of man, who, after all, is the sole arbiter in the realm of art.

ADOLF WEISSMANN.

### HOLLAND

One of the great events of the young season has undoubtedly been the visit of Mrs. Elizabeth Sprague Coolidge to Amsterdam. The significance of this visit was shown in the programmes of two invitation concerts, for one of which, given with the object of performing modern works not likely to be familiar here, Mrs. Coolidge was herself responsible, that of the other (given to provide her with an opportunity of hearing works by Dutch composers) having been arranged by Mr. and Mrs. Frensel Wegener, two local music-lovers. At the first of these the artists were Gabriel Pierné, Maurice Ravel, the Pro Arte Quartet, Madeleine Grey, Emma Lübbecke-Job, L. Cahuzac (clarinet), M. Moyse (flute), Hans Kindler (cello), and E. Wagner. Two composers appeared in their own works—Pierné's graceful Trio and Ravel's 'Trois Chansons Madecasses'—which were the outstanding items of the concert. Malipiero's 'Tempo Primo' made only a small impression in spite of the admirable playing of the cellist and pianist, and a Theme with Variations by Berezowski did not create a desire for more of the composer's works. At the local concert, Sem Dresden's String Quartet, played by the Dutch (Leydensdorf) Quartet, and Willem Pijper's Sonata for flute and pianoforte, played by the composer and Mr. Feltkamp, won the most favour, the former for its strong rhythmic construction, and the latter for its skilful handling of modern idiom. A Sonata for violin and pianoforte, by G. L. F.

Landré, jun., songs by Dr. Rudolf Mengelberg, and pianoforte pieces by Madame Heyl were pleasing, but without great distinction. Some disappointment has been expressed that Mrs. Coolidge was unable to visit other towns in Holland, as there was no opportunity of allowing her to hear the works of Sigtenhorst Meyer, A. Voormolen, Henri Zagwyn, and others, who are winning distinction as composers of chamber music. By a coincidence a new Trio, which calls itself the 'B Trio'—from the names of its members, C. van der Beek, C. van Boven, and H. van Born—played at its first concert the Sonata of Landré and also the Trio of H. Waldo Warner, which won one of the Coolidge prizes a few years ago. It is pleasing to note that the impression created by the English composer's work was in every way excellent.

Louis Zimmerman has been showing that he is not only an orchestral leader and a solo violinist of the first rank, but also that he is a composer worthy of notice. He has a rare sense of humour, which he can express in orchestral writing. At one of the Concertgebouw Popular Concerts he introduced an 'arrangement' of a Dutch folk-song, 'Wie in Januari geboren is,' that was in effect a miniature concerto in a mood achieved by few composers of works of this kind. It was enthusiastically received, and, it must be said, formed an admirable foil to the majestic and sometimes pompous third Symphony of Bruckner. A visit by the ancient Dresdner Kreuzchor showed that the interpretative powers of the choir, now directed by Prof. Otto Richter, have not yet begun to suffer decay, in spite of the six centuries of its existence.

The season generally has scarcely begun, though a number of recitals and minor choral concerts have been given. It promises, however, to be an extremely busy one, and will probably include a number of items of unusual interest. An important event will be the celebration of the fortieth anniversary of the opening of the Concertgebouw at Amsterdam. On this occasion five concerts are to be given, with Mengelberg, Bruno Walter, Pierre Monteux, and, for his own opera-oratorio, 'Edipus Rex,' Igor Stravinsky, as conductors. These concerts will begin on April 12 with a Dutch programme, the other dates being April 19, 22, 24, and 26, one being given to Strauss, another to Mahler, and another to Beethoven's 'Choral' Symphony. There is also a likelihood that at about the same time the Huddersfield Choral Society will give several concerts of British music in Holland, under the direction of Sir Henry Coward, though details are not yet arranged. Other promises of interest are 'St. Agnes,' an oratorio by Don Licino Refice, whose 'St. Francis' trilogy created so excellent an impression during the five-hundredth anniversary celebrations, 'L'Aveugle,' an oratorio by Leon du Bois, both to be given by the Roman Catholic Oratorio Society at Amsterdam, Mozart's 'Vespere Solemnis de Confessore,' with the original (recently discovered) orchestration, and 'The Barber of Bagdad' of Peter Cornelius, by the Toonkunst Choir, at The Hague. The Utrecht Town Orchestra, under Evert Cornelis, announces a remarkably eclectic programme for the season, and also, on November 29, was due to accompany the first performance in Holland of 'The Messiah' to English words, for which four English soloists, Misses Elsie Suddaby and Astra Desmond, Messrs. Steuart Wilson and Arthur Crammer, have been engaged. Haarlem is to have its own opera company, which will present standard works, and Leyden Toonkunst Choir announces Handel's 'Acis and Galatea' and Kodály's 'Psalmus Hungaricus.'

We have lately been having some rare times both at Amsterdam and The Hague, and the support given to the best music has indeed been encouraging. First in importance has been the performance on the most complete and artistic scale of Debussy's 'Pelléas et Mélisande.' Great preparations had been made for this performance, the first to be given in Holland. Pierre Monteux, who was in charge of the musical forces, and Huberdeau, who acted as manager, had had whatever rehearsals they considered necessary. The décor, by André Boll, was as near as possible to that of the original. Charles Panzera and Yvonne Brothier filled the title-roles, Hector Dufranne was Goland, Madame Croiza was Geneviève, and Huberdeau himself took the part of Arkel. The performance, which

was organized by the Wagnervereeniging, was in every respect admirable, and has been recognised as an event of national importance. On a smaller scale, but also of French origin, has been the delightful series of concerts given by the Société des Instruments Anciens, at Rotterdam, Amsterdam, and The Hague. The Casadesu family, who, with the addition of Maurice Devilliers, form the Society, seem to be a pure French counterpart of the Dolmetschs in England. The programmes were made up of works from the 17th and 18th centuries, and not only gave an excellent idea of the original form of these compositions but were entirely enjoyable.

Two British artists, Mr. Rae Robertson and Miss Ethel Bartlett, have given recitals of works for two pianofortes at Amsterdam and The Hague, than which, according to several of the Dutch critics (with whom I agree), 'it is difficult to imagine more perfect duct playing.' These artists had large audiences, and are sure of a welcome whenever they pay a return visit. Holst's Ballet music from 'The Perfect Fool,' well played by the Residentie Orchestra, under Dr. Pieter van Anrooy, had also a brilliant success, and even converted at least one critic whose attitude towards British music of all kinds had hitherto been more than a little cynical. Some of the audience left the hall before it began, apparently alarmed by the title of the work; and among the critics were some who found the music was not complete without the action. It remained to one of the youngest of them to discover an imitation not only of Stravinsky but also of Bartók!

The Dutch opera company 'Co-Opera-tie' has given a number of performances of 'Rheua,' by the Flemish composer J. van der Eeden, a work which, without being very original, is well written and full of excellent tunes and appropriate action. As the repertory of operas in the Dutch language is very limited, the revival of this work was more than ordinarily welcome. With Albert van Raalte conducting, and Liesbeth Poolman, Anton Dirks, and Johan Iseke in the principal rôles, the performance was a thoroughly good one. It is particularly pleasing to be able to record that the adverse criticisms which one was constrained to make from time to time last year concerning the chorus are no longer required. The Company is later to give the complete 'Ring des Nibelungen,' Méhul's 'Joseph,' and Mozart's 'Figaro,' besides a number of regular 'draws.'

HERBERT ANTCLIFFE.

## MILAN

During the autumnal operatic activities, it was interesting to note the high percentage of foreign artists singing in the city, and the various receptions accorded them by the public. In general the townsfolk were somewhat disturbed as to the possible significance of the influx, public opinion being accurately enough expressed in an article in a leading evening paper, protesting against the employment of foreigners while, the journal stated, there were many fine Italian artists *a spasso*. On the whole the outcry was not so unreasonable, as seen from the Italians' viewpoint, for, with the possible exceptions of the Russian tenor Weisselovsky, and the young Australian soprano, Francesca Duret, the artists concerned could not be said to possess sufficiently marked superiorities to warrant their inclusion.

This said, there must be credited to the general musical culture of the city a noticeably increased appreciation of other musical forms, particularly those of concert and chamber music. In considering an opera- and theatre-loving people such as the Italians, this activity counts for much. Due credit must, however, be accorded to the Concert Office, which, since its establishment three years ago, has inaugurated nearly a thousand concerts throughout Italy. One of the organizations working through the Office is the Poltronieri Quartet, whose activities are untiring. Maestro Poltronieri, the leader, is violin professor in the Royal Conservatorium here. The Quartet provides programmes of real interest and merit, which generally take a mixed form representing the classics, modern writers, ultra-moderns, occasional genius unearthed among old MSS., and items from one or other of the great army of commendable lesser lights. Recent finds of importance

include a Boccherini Quartet in C minor, a Sacchini in D, a Sammartini in E flat, and a Tartini in C. So far as can be ascertained, all of these are still only in manuscript. Certain it is that having been discovered, some effort must be made to preserve them. Easily the best of the contemporary works of the season was Benvenuti's Quartet in D, though the general consensus of opinion inclines toward Malipiero as Italy's best writer of this class of music. Another outstanding success was Latuaga's Quartet in F. Among the Poltronieri players' best efforts was an all-Brahms night, when the Trio in C minor and the Quartet in F were given. These items were divided by a group of songs by Hina Spana. Three Canzoni for a soprano voice and quartet, a new work by Pizzetti, though small and diverse from his usual style, must be conceded a place in the forefront of compositions of to-day. People in England may smile when they learn that all these delightful things could be heard for about ninespence.

An event, scarcely musical, though of interest to musicians, was the unveiling of a plaque to the memory of Giulio Ricordi (*d.* 1912), in the offices of Messrs. Ricordi, in Viale Campania, on November 5. This great printing and publishing house was founded by Giovanni Ricordi in January, 1808, and has passed successively from father to son—Giovanni to Tito, Tito to Giulio, Giulio to Tito, the son of the fourth generation, after a hundred and nineteen years have passed.

The 1927-28 season of La Scala promises to be exceptionally brilliant. In addition to a large programme of well-known operas there will be revivals of 'Le Nozze di Figaro,' 'Orfeo,' and 'Figlia del Regimento'; first performances of three new operas—'Sly,' by Wolf-Ferrari, 'Fra Gherardo,' by Pizzetti, and 'Re,' by Giordano; two new Ballets—'Old Milan,' by Adami and Vittadini, and 'The Legend of Joseph,' by Strauss. The artistic direction will be in the hands of Toscanini, Panizza, Santini, and Strauss. The season opens with Verdi's 'Otello,' about the middle of November.

CHARLES D'IF.

## PARIS

The present musical season opened three weeks ago with the official inauguration of the new Pleyel Hall, in the presence of eminent representatives of politics, arts, letters, and journalism. For over four years M. Gustave Lyon, the able director of the Pleyel pianoforte concern, had been grappling with the problem of concert-hall acoustics in a scientific spirit, reducing empiricism to the least possible dimension. Hitherto it had been conceded that the architect could not turn to positive data for solving the riddle and killing the echo which so often marred musical performances. The hot discussion in the London press about the Albert Hall echo, on the occasion of the last operatic productions of Chaliapin, betrayed how scanty was the knowledge of the technical authorities upon a question of such prime importance to music and to the stage. M. Lyon's achievement brings concert-hall acoustics definitely within the scope of rational solution. It should, furthermore, be noted that the aesthetics of the Pleyel Hall have not been in any way sacrificed in favour of acoustical perfection. The hall seats three thousand people, all facing the orchestra. A feature of the interior is a slight inward curvature of the longer sides where these join the ceiling. The ceiling might be compared with a huge, inverted flight of stairs, the successive undulations of the vault thus formed being an acoustical factor in the elimination of echo. The arrangement has proved very effective. From three different seats that I had the opportunity of occupying, I could enjoy the whole scale of orchestral tone in a purity and fullness unprecedented in my experience. The slightest flute *staccato* is perceived clear-cut and pregnant with musical intention. The *tutti* take on a plenitude free of brazen coarseness, and the soloist is happy in preserving that element of poetic intimacy which is so often absent from halls of large dimensions. Adjacent to the main auditorium are two minor halls, the one seating five hundred and the other two hundred people, and dedicated respectively to Chopin and Debussy. These are designed for recitals and chamber music.

An immediate and gratifying result of the opening of the Pleyel Hall has been the inauguration of a new Saturday series of orchestral concerts by the Société des Concerts du Conservatoire, under the direction of M. Philippe Gaubert. It is perhaps not widely known that the concerts given hitherto by this organization did not cater for the general public at large. The venue was the former hall of the Conservatoire, rendered illustrious by a host of great musicians from Berlioz, through Liszt, down to the late Ferruccio Busoni. Though of good acoustics, this hall proved too small to accommodate those music-lovers who undoubtedly would have filled the seats many times over had these been offered for sale in the usual way. By the hiring system, however, a great many of the seats were booked in advance, and year after year, by almost the same people, thus giving little or no chance to the ever-growing body of newcomers. The opening to the public at large, and at fairly popular prices, of the concerts of the Société des Concerts du Conservatoire may, therefore, be considered as an epoch-making event in the history of this association, as well as in the progress of music at Paris.

It may be presumed that it is the great artistic and financial possibilities of the Pleyel Hall that have incited M. Felix Delgrange, the well-known director of the Office Mondial de Concerts, to announce a forthcoming series of festivals, each devoted exclusively to works of an outstanding contemporary composer. The first took place on November 5, the programme comprising 'Pastorale d'Été,' 'Judith,' the Pianoforte Concertino, and 'King David,' all by Arthur Honegger, and under the direction of the composer. Debussy is to be honoured in the second festival, and Ravel, Stravinsky, de Falla, Milhaud, Prokofiev, and possibly some others, will respectively provide a programme. M. Delgrange's effort is in every way praiseworthy. The physical powers of more than one of these composers to sustain the exhausting test of an exclusive whole night programme is, however, open to question. In any case, the scheme of these festivals is designed to enhance the prestige of modern music.

Following the new move of the Société des Concerts the Lamoureux Society has started popular concerts at the Trocadero Palace. Here, however, the promoters incur a heavy acoustical handicap, for the Trocadero echo has proved as annoying to the concert-going Parisian public as the Albert Hall echo has been to Londoners. But it is rumoured that M. Lyon may some day be commissioned to silence the nymph at the Trocadero.

A word must be said about the Champs-Élysées Theatre. Many a venture, artistic or simply commercial, has come to disaster at the handsomest theatre at Paris. For the last two years it has been given over to music-hall variety shows. We now hear that a Franco-American group has been formed with a view to exploiting this theatre. Among the possibilities latent in the venture is a first-class musical centre devoted to operatic and symphonic performances, with the collaboration of the Pasedoupe Orchestra. This would mean that the number of our full orchestral programmes would be increased by some ten or eleven per week. It would not include the sixteen weekly symphonic concerts of a remarkable quality which run from February to April, under the direction of M. Walter Straram, nor those equally excellent concerts given in May and June by M. Serge Koussevitzky. Furthermore, the Philharmonic Orchestra, in spite of its recent formation, is rapidly developing into a well-constituted organism, and its responsible rulers announce an interesting series of international orchestral concerts under the direction of reputable foreign conductors. Among minor instrumental groups ranging from thirty to sixty performers, mention should be made of the Poulet and the Dubraille concerts. It is gratifying to note that this devotion to music seems to proceed from efforts of permanent character and intention which only lead to lasting success.

Turning to the recitals, I feel constrained to limit the present notes to those which reveal an effort towards producing unknown works, ancient or modern, or disclose some novel issue in items already known. In this last-named respect, Walter Rummel's two pianoforte recitals devoted to Chopin and Liszt establish a close association



between the two masters of the keyboard. A poetically conceived comment printed on the back of the programme gives us Rummel's rather convincing view of how he feels towards the genius of his two idols. But of still greater value to the concert-goer is the way he interprets on the keyboard all that can be only partially expressed in words, however beautiful. He belongs, indeed, to the race of great pianists, who join power to delicacy and poetic freedom to unerring style, while not neglecting intellectual development, the lack of which impairs nowadays the progress of many a talented artist.

In Mr. Adolph Hallis we find a pianist of a different character. He may be ranged in the category of young pianists who are specially gifted to play music that is descriptive, or that needs some kind of literary background. The inspiration of his programme lay chiefly in the pictorial and magical idea, and comprised items from Moussorgsky's 'Tableaux d'une Exposition,' 'Ondines,' by Debussy and Ravel, 'Gargoyles,' by Goossens, and wound up with Liszt's Sonata. All through the programme this English pianist revealed a remarkably high technique and a clear understanding of the music performed.

In a well-attended concert—the first of a series of six—the Roth Quartet performed Milhaud's seventh Quartet, 'Three Pieces' by Alfredo Casella, and Béla Bartók's first Quartet. They played to perfection these difficult works, and, to finish, Mozart's Quartet in G, winning the applause of a critical audience.

P. J. PETRIDIS.

#### TORONTO

More successful than ever were the four concerts given this year by the Canadian National Exhibition Chorus of twenty-five hundred voices, under Dr. H. A. Fricker—alike from the viewpoints of musical standard and of attendance. Over thirty-five thousand people were admitted to the Coliseum on the four nights. Arranged to commemorate Canada's Diamond Jubilee of Confederation, the first two sections of the programme included sacred works of praise and thanksgiving, and representative national compositions or folk-songs, the latter giving a splendid illustration of the wealth of British and Canadian music which Canada, by reason of her mixed population, can justly call her own. These were Indian, French, Canadian, Scotch, Irish, Welsh, and English works, all distinctly national in idiom. It is of interest to record that the management of this gigantic Canadian Exhibition now considers the chorus to be one of the most important advertising mediums it possesses—an unusual case of art fostering the welfare of commerce. The programme included 'Achieved is the glorious work,' Haydn; 'Jerusalem,' Parry; the 'Hallelujah' Chorus, Handel; and Madrigal and Finale, from 'The Mikado,' Act 2.

The concert season opened with unusual vigour. The first two artists to appear in recital, Rosa Ponselle and Galli-Curci, drew capacity audiences.

The New Symphony Orchestra made a very successful start in its Twilight Series with the 'Egmont' Overture and Mendelssohn's 'Scotch' Symphony. Charles Naegle was soloist in the Grieg Pianoforte Concerto.

H. C. F.

#### Obituary

We regret to record the following deaths:

GEORGE WILLIAM BRAND LANE, at Manchester, on November 7. He was born at Brighton, on August 13, 1854, and while a boy played the flute and violoncello. He entered on a business career at Manchester in his nineteenth year, but music still claimed much of his energy, and he soon founded the Manchester Temperance Choir, which afterwards became the Manchester Philharmonic Society. He held weekly singing classes for many years, these classes serving as feeders to the Philharmonic Society. The famous concerts with which his name has been for so long associated were started twenty years ago, and practically every performer of note has appeared under their auspices. It is hardly possible to over-estimate the value of Brand Lane's work for music in the Manchester district.

MARIE MATTFELD, on September 18, at Naueim, Germany, whither she had gone on a holiday. A daughter of Herman Schmid (a musician at the Bavarian Court), she was born at Munich, and studied at the Conservatoire there. In 1895 she was engaged by Walter Damrosch for his newly-formed opera company, and made her American début as the Shepherd in 'Tannhäuser.' After a period of work in the State Theatre, at Bremen, she returned to America, and in 1903 began an association with the New York Metropolitan Opera Company which lasted till her death. She was a mezzo-soprano, with a repertory of nearly a hundred rôles, but was best known as Hansel in Humperdinck's opera. In 1923 she bought from the city of Munich a quaint old house on the road to Oberammergau, which she named 'Hansel und Gretelhaus,' and (aided by New York friends) endowed as a home for children under five.

DR. JOSEPH EATON FANING, at Brighton, on October 28, in his seventy-eighth year. He was born at Helston, in Cornwall, showed early promise as a musician, was organist at Holbrook Parish Church, near Ipswich, at the age of twelve, entered the Royal Academy of Music in 1870 and studied under Sterndale Bennett and Sullivan, joining the staff in 1874, and becoming a Fellow in 1881. His appointment, in 1885, as music-master at Harrow School brought him into a congenial position which he filled with honour. The high traditions of Harrow music under John Farmer were fully sustained by him, and handed on to his successor, Dr. Percy Buck. He retired in 1901. Cambridge had given him his Doctor's degree in 1900, and in after years he occasionally acted as examiner. Many of his compositions, of which 'The Song of the Vikings' and 'Moonlight' are the best known, have been steadfast in popularity. A number of his school songs are models of their kind. He was a good conductor, especially of choral singing, and an enthusiast in whatever task came his way. A long article on Eaton Faning and his work was given in the *Musical Times* for August, 1901.

CHARLES WILLIAM PERKINS, for thirty-five years organist to the City of Birmingham, who died in August. He was also organist to Birmingham University, and besides his many official duties he was constantly called upon to give recitals, to open new organs, or to take part in ceremonies all over the kingdom. He played to King Edward, to Queen Alexandra, and on one occasion to the Kaiser. Among organists he won a high position, both by his skill and by his constant attachment to the best music.

WILLIAM WOODING STARMER, the well-known campanologist, at Tunbridge Wells, on October 27, aged sixty. He was a leading authority in this country on all matters connected with carillons, their founding, their music, and their playing. He held, at Birmingham, the only University professorship of campanology in the world. He wrote extensively on that and kindred subjects in 'Grove's Dictionary,' and was a frequent and valued contributor to the *Musical Times*.

JULIAN H. W. NESBITT, a native of Coldstream, at Oban. He was for thirty years organist and choirmaster at St. Columba's Church, Oban, and Director of Music at Oban High School. His organ sketches, mostly Hebridean in character, were popular at Mr. Herbert Walton's recitals at Glasgow Cathedral, and generally found their way by public vote into the plebiscite programmes.

W. P. FLEMING, at Dundee. He was one of the outstanding personalities in the musical life of that city, and sometime conductor of Dundee Choral Union. For over forty years he was a pianoforte teacher and pianist, and a dauntless idealist.

E. M. OAKELEY, a famous master at Clifton College, at the age of eighty-seven. A brother of Sir Herbert Oakeley, he was an accomplished musician, an excellent organist, and the founder of the present high traditions in Clifton College music.

## Answers to Correspondents

Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.

W. M.—(1.) You ask for a list of studies, &c., which would form a complete foundation of pianoforte technique, and by means of which one could teach a pupil from the earliest to a very advanced stage. Some years ago Franklin Taylor worked at such a scheme as you mention. The result is a series of books containing works by the best study writers. These are grouped admirably, and a description of each book may be obtained from the publishers, Messrs. Novello. (2.) Concerning cross-rhythms and phrasings such as abound in Chopin, *e.g.*, Etude No. 19, Op. 10; your question is one which could be answered by a good teacher in a single lesson, but which would take up too much space for adequate treatment. You touch upon two problems, viz., accent and cross-rhythms. With regard to the first, you probably do not distinguish between metric accent, rhythmic accent, and the large number of accents which are purely personal to the player. Evidently you are thinking of metric accent when the other forms should be in your mind. With regard to the second, no problem should arise if you have thoroughly mastered elementary forms of the kind. It is frequently the case that players attempt abstruse rhythmic movements and yet possess no power in forms like the simple two to three or three to four. The best thing you can do is to copy out the passages which perplex you and mark your own reading, and, if possible, the very places where your difficulties occur. Send the copy to us, and we will do our best to help you.

E. M. W.—You wish to know of books 'dealing with the advanced system of harmony,' as you 'wish to teach yourself to compose in the tonal scale.' Don't! The tonal scale is pretty well played out already. Besides, your need is not to learn to compose in any particular scale, but just to compose, helping yourself to all the scales and modes for such effects as you need. As for that 'advanced system': what is it? When did it begin? You say you are 'quite familiar with the orthodox laws of harmony and counterpoint.' Have you tried to compose in accordance with them? A lot can be done that way—if you have ideas. The addition of a few unorthodoxies and pungenencies will not make an unoriginal piece original; nor will it hide a lack of invention. However, if you wish to extend your knowledge in this direction, read Eaglefield-Hull's 'Modern Harmony' (Augener) and Lenormand's 'A Study of Modern Harmony' (Joseph Williams).

ELOISE.—Follow Stainer's organ primer by Bach's Eight Short Preludes and Fugues and a choice from the easier of the Chorale Preludes. (Do not overlook those for manuals only: they are excellent studies.) With the Bach combine the slow movements from Mendelssohn's Sonatas (and, very soon, the whole of No. 2); some of the Monologues and other short pieces of Rheinberger's (including the sets of Ten and Twelve Trios). No. 1 of the two Hesse Albums (Augener) contains about thirty pieces of moderate difficulty suitable for voluntaries; and there are many pieces by John E. West that will meet your needs, *e.g.*, Six Short Pieces, two sets of Three Preludes, Three Short Pieces, &c. See also the three books of Short Preludes (each containing twenty) by various English composers. All the above, with the exception of the Hesse Albums, are published by Novello.

A. P. T.—(1.) The best recent biography of Schubert known to us is that of Th. Gérold, in the Alcan Library. No English translation is available, so far as we are aware. But your 'evening with Schubert' needs little more talk than can be got from the article in 'Grove.' Let the composer speak for himself through as many kinds of his music as you can manage. (2.) We know nothing of the procedure by which you may obtain a post as accompanist in a restaurant. Probably there are a hundred accompanists ready for every vacancy of the sort. Perhaps some reader can tell us of an agency dealing with this kind of musical work.

QUERY.—There is no rule as to the pronunciation of Hebrew names by English choirs. As you say, 'Ah-braham' is usual, mainly, no doubt, because singers find it less trouble to sing 'Ah' than A. As they manage to say 'Abraham,' and as that word is not offensive, we think they should also sing it. Similarly, we ourselves always sing 'Jacob,' 'Jason,' 'Kison,' 'Zion,' &c., with English pronunciation, stoutly resisting the superior folk who tell us that we should sing 'Ya-coob,' 'See-on,' &c. As your congregation is used to simplicity, and would be, as you say, 'worried if the choir started something new-fangled,' we advise you to stick to plain English, on practical as well as musical grounds.

W. E. E.—(1.) The best reply to your question as to the pronunciation of 'Chopin' is to say that the journal which recently gave it as 'Show-pan' was not quite right, but very nearly. (2.) 'Aida' = 'Ah-ee-da.' (3.) An accidental is placed in brackets when the sign is not essential, but advisable for safety's sake. Often a bracketed accidental occurs when there may be doubt as to textual accuracy. For example, one part may sing B flat against the B natural of another part. The composer puts this note in brackets, as who should say, 'It's all right; I really mean B flat.' French composers usually place such 'safety first' accidentals between the staves, above the note concerned.

RURAL CONDUCTOR.—We can suggest no other method of producing the shivering effect indicated by Purcell in the 'King Arthur' Frost Scene than that of *tremolo*. No doubt you have several local soloists who can demonstrate the effect—in fact, the difficulty may be to stop them. Seriously, however, don't overdo the realism. A dead, cold quality of tone is even more important than the *tremolo*.

L. H. L.—We know of no such musical term as 'naunce,' and we can well believe that you have sought for it vainly in musical dictionaries. Don't you mean 'nuance'? If so, it means, in plain English, 'light and shade,' and in music it applies not only to delicacies in power varieties, but also to subtleties of phrasing and rhythm.

K. L. J.—If the 6-8 is so slow as to make an indication of the subsidiary accents necessary, beat two main beats, down and up (1 and 4), with two slight motions at the end of each to show 2-3 and 5-6. But stick to two plain beats whenever the pace allows. Look up the article on 'Conducting' in 'Grove.'

ACHI (Gold Coast Colony).—The records issued by the National Gramophonic Society are, we believe, obtainable only by members. But write to the Secretary, 58, Frith Street, Soho, W.1. Possibly there may be a way out, especially for an enthusiast so far away.

J. S. D.—(1.) The eight-keyed flute, with C sharp and C natural keys, is still in regular use. (2.) Try the 'Lingey Flute Tutor,' published by Hawkes (5s.). (3.) The same firm issues a good deal of flute music suitable for beginners. Write for a list.

CYMRO.—Try any of the following: 'Strict Counterpoint,' J. F. Bridge (Novello); 'Students' Counterpoint,' C. W. Pearce (Hawkes); 'Counterpoint for Beginners,' C. H. Kitson (Oxford University Press).

F. L.—(1.) The present regulations of the R.C.O. paper-work examinations came into force three years ago. (2.) The ear-tests are played on the organ, not on the pianoforte.

E. R.—We think you will find the information you desire in H. F. Milne's 'How to build a small two-manual chamber pipe organ' (Musical Opinion Office, 7s. 6d.).

H. D.—Write to the Murdoch Trading Company, 59, Clerkenwell Road, E.C.1, concerning the cost, &c., of clavicords and harpsichords.

We are obliged to the large number of correspondents (about forty) who wrote to say that the tune sung to 'At even ere the sun was set' (concerning which inquiry was made last month) was written by W. H. Jude (Reid Bros.).

[We regret being obliged to hold over a number of Answers.]

## DURING THE LAST MONTH.

Published by NOVELLO &amp; CO., LIMITED.

**C**OLBORN, A. G.—Short Postludes 1 and 2. (No. 4, The Stapleton Series of Organ Compositions.) 1s.  
—Short Postludes 3 and 4. (No. 5, The Stapleton Series of Organ Compositions.) 1s.

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**P**ARRY, C. HUBERT H.—“If I had but two little wings.” Arranged as a Two-part Song by John Pointer. (No. 234, Novello's Two-part Songs.) 4d.

**S**CHOOL MUSIC REVIEW, No. 426, contains the following music in both notations: Two Carols, Arranged with Descants by H. A. CHAMBERS:

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**T**HEIMAN, ERIC H. (Arranged by).—“The Holly and the Ivy.” (Traditional Carol.) (No. 1018, *The Musical Times*.) 3d.

—“There is a lady sweet and kind.” Part-Song for S.A.T.B. (No. 1435, Novello's Part-Song Book.) 4d.

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## DURING THE LAST MONTH—continued.

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 Campbells are comin', The  
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 Harp that once through Tara's halls, The  
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 Heave away, my Johnny  
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| Capetown ... ..                    | 7.7.7.5.                     | Three in One, and One in Three           |
| Caswall ... ..                     | 6.5.6.5.                     | Glory be to Jesus                        |
| Crüger... ..                       | 7.6.7.6.D.                   | Hail to the Lord's Anointed              |
| Dix ... ..                         | 7.7.7.7.7.7.                 | As with gladness men of old              |
| Duke Street ... ..                 | L.M.                         | Fight the good fight with all thy might  |
| Dundee ... ..                      | C.M.                         | The people that in darkness sat          |
| Ebenezer ... ..                    | 8.7.8.7.D.                   | Hail, Thou once despised Jesus           |
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| Veni Creator ... ..                | L.M.                         | Come, Holy Ghost, our souls inspire      |
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| 668  | Come, fairies, trip it ...               | F. Liffe           | 4d. |
| 102  | Come fill, my boys (A.T.T.B.)            | J. B. Calkin       | 4d. |
| 118  | *Come follow me                          | A. Zimmermann      | 2d. |
| 1143 | Come forth, the summer's murmur hear ... | E. Franz           | 3d. |
| 14   | Come, heavy sleep                        | J. Dowland         | 3d. |
| 745  | Come if you dare...                      | Purcell            | 6d. |
| 1210 | Come, lasses and lads                    | arr. J. C. Bridge  | 4d. |
| 899  | Come let me take thee                    | J. Pulein          | 3d. |
| 317  | Come let us be merry                     | Pearsall           | 3d. |
| 507  | *Come live with me                       | W. S. Bennett      | 4d. |
| 360  | Do. ...                                  | J. L. Hatton       | 4d. |
| 191  | Do. (The Bait)                           |                    | 4d. |
| 497  | Come, May, with all thy flowers          | J. L. Gregory      | 3d. |
| 1053 | Come, O come, dearest, come              | Schubert           | 4d. |
| 671  | Come o'er the burn, Bessie (3 V.)        | J. B. Calkin       | 3d. |
| 1214 | Come out across the heather              | A. Jensen          | 4d. |
| 791  | *Come, pretty wag, and sing              | C. H. H. Parry     | 3d. |
| 38   | Come sleep...                            | J. Benedict        | 4d. |
| 1060 | * Do. ...                                | J. W. G. Hathaway  | 3d. |
| 1110 | * Do. ...                                | R. H. Walther      | 4d. |
| 945  | Do. ...                                  | A. G. Wathall      | 4d. |
| 1007 | *Come to me, gentle sleep                | Cowen              | 4d. |
| 701  | Do. ...                                  | H. W. Schartau     | 4d. |
| 713  | Come, tuneful friends (humorous)         | C. H. Lloyd        | 4d. |
| 1032 | Come with me, fairest                    | J. Brahms          | 4d. |
| 615  | Comfort ...                              | H. Goetz           | 3d. |
| 999  | *Comfort in tears...                     | P. Cornelius       | 6d. |
| 1422 | Coming through the Craigs                | O' Kyle            | 4d. |
| 1182 | *Comrades' song of hope, The             | arr. A. Adam       | 3d. |
| 383  | Confidence (8 V.)                        | R. Schumann        | 4d. |

# NOVELLO'S PART-SONG BOOK.

A COLLECTION OF PART-SONGS, GLEES, AND MADRIGALS.

For S.A.T.B. unless otherwise stated.

Those marked thus \* may be had in Tonic Sol-fa Notation

- |  |   |   |
|--|---|---|
| No. 201 Good wishes ... J. L. Hatton 4d.   | No. 538 How sweet is summer morning ... H. Smart 3d.                    | No. 754 Invitation to mirth ... F. Adlam 4d.                  |
| 1268 *Goslings, The (Humorous) ... J. F. Bridge 4d.                                | 638 How sweet the answer Oliver King 3d.                                | 38 Invocation to sleep ... J. Benedict 4d.                    |
| 2904 *Grass of Parnassus G. Bantock 4d.  | 767 Do. ... C. H. H. Parry 3d.  | 1180 Irene (Madrigal) ... C. E. Miller 4d.                    |
| 295 *Great God of Love (8 V.) ... Fearsall 4d.                                     | 155 *Do. ... A. S. Sullivan 2d.   | 858 *Irish Reel, The arr. T. R. G. Jozé 6d.                   |
| 28 Green leaves ... B. Taylor 3d.  | 737 *How sweet the moonlight sleeps ... D. E. Evans 2d.                 | 886 *Irish wedding song ... arr. B. J. Rogers 4d.             |
| 1174 Had I a cave ... H. Willan 3d.  | 974 *Do. (8 V.) ... Eaton Fanning 4d.                                   | 1280 Iron Horse, The W. W. Pearson 6d.                        |
| 727 *Hag, The (The Hag is a-stride) ... B. Luard-Selby 3d.                         | 77 *Do. ... H. Leslie 4d.   | 1279 *Ironfounders, The ... H. MacCunn 4d.                    |
| 628 Hail, hail to the swallow ... A. M. Goodhart 8d.                               | 1173 How sweet thy modest light ... A. S. Burrows 6d.                   | 449 Is it to odours sweet that I sing ... R. Müller 4d.       |
| 1331 Hail, sweet peace ... J. B. Lott 4d.  | 1051 How sweet to wander ... Schubert 4d.                               | 756 Is not that my fancy's Queen ... C. H. Lloyd 3d.          |
| 399 *Hail to the Chief ... H. Leslie 4d.   | 1423 Hoyda, Hoyda, Jolly rutterkin ... A. Palmer 4d.                    | 828 It is the hour ... C. H. Fogd 4d.                         |
| 357 *Do. ... E. Prout 6d.  | 602 Hunt is up, The ... J. L. Hatton 2d.                                | 397 *Do. ... H. Leslie 4d.                                    |
| 1058 *Do. ... F. Schubert 3d.  | 963 *Hunter, The ... J. Brahms 3d.                                      | 1399 *It's oh I to be a wild wind E. Elgar 3d.                |
| 221 *Happiest land, The (A.T.S.) ... J. L. Hatton 2d.                              | 1066 Hunter went a-riding, A ... arr. J. Brahms 4d.                     | 549 It was a lass ... H. MacCunn 4d.                          |
| 935 *Hard by a rountain H. Waerlant 2d.  | 1126 Hunter's farewell, The ... Mendelssohn 4d.                         | 556 *It was a lover and his lass ... J. Barnby 4d.            |
| 284 *Hardy Norseman's house of yore, The ... Fearsall 2d.                          | 556 Hunters, The ... W. W. Pearson 6d.                                  | 422 *Do. ... J. Booth 2d.                                     |
| 82 Hark, how the birds (6 V.) H. Lahee 4d.   | 471 Hunting chorus ... E. Louis 6d.                                     | 822 Do. ... A. H. Brewer 4d.                                  |
| 946 Do. ... H. W. Wareing 4d.  | 786 *Hunting song ... J. Benedict 4d.                                   | 127 Do. ... G. A. Macfarren 6d.                               |
| 942 Hark, jolly shepherds ... J. W. G. Hathaway 3d.                                | 628 Do. ... E. Duncan 4d.   | 690 *Do. ... C. Wood 4d.                                      |
| 814 Hark, the convent bells are ringing ... J. L. Hatton 4d.                       | 719 Do. ... R. H. Legge 3d.   | 1305 It was the charming month of May ... W. McNaught 4d.     |
| 440 Hark, the lark ... F. Klücken 4d.  | 260 Do. ... W. Macfarren 2d.  | 292 It was upon a springtide day (5 V.) ... Fearsall 4d.      |
| 130 *Do. ... G. A. Macfarren 4d.   | 45 *Do. ... H. Smart 2d.  | 1317 Italian National Air ... Arranged 3d.                    |
| 663 *Hark, the Vesper hymn is stealing ... arr. J. Stevenson 2d.                   | 1265 *Do. ... W. W. Starnier 4d.  | 991 *Italian Salad (humorous) Genée 6d.                       |
| 723 *Harvest feast, The A. R. Gaul 4d.   | 1374 Do. ... J. G. Williams 4d.   | 854 Jack and Jill ... C. E. Horsley 6d.                       |
| 187 Harvest rose, The ... arr. T. R. G. Jozé 4d.                                   | 147 *Huntsman, rest ... S. S. Reay 4d.                                  | 1360 *Jack Frost ... A. R. Gaul 4d.                           |
| 13 *Harvest song ... W. Macfarren 3d.  | 779 *Huntsmen's Chorus ... Weber 3d.                                    | 190 Do. ... J. L. Hatton 2d.                                  |
| 754 Haste thee, nymph F. Adlam 4d.   | 762 Hurrah for England J. F. Bridge 3d.                                 | 430 Do. (A.T.S.) ... T. Dietin 4d.                            |
| 722 *Haven, The ... J. Barnby 3d.  | 854 Hush-a-bye, baby C. E. Horsley 6d.                                  | 850 *Do. ... T. Dietin 4d.                                    |
| 35 Haymaker's song R. P. Stewart 4d.   | 1077 *Do. ... J. B. Lott 4d.  | 854 Do. ... C. E. Horsley 6d.                                 |
| 907 *He is gone on the mountain ... G. A. Macfarren 3d.                            | 1326 *Hymn before action ... H. Hiles 8d.                               | 1351 Jäger Chorus W. W. Pearson 4d.                           |
| 1130 He left the upland lawns (5 V.) ... C. H. Lloyd 4d.                           | 1148 *Hymn of the homeland, A. S. Sullivan 13d.                         | 666 Jean ... Oliver King 4d.                                  |
| 362 *He that hath a pleasant face ... J. L. Hatton 2d.                             | 1047 Hymn of trust A. Zimmermann 3d.                                    | 1003 Jerusalem ... P. Cornelius 3d.                           |
| 143 Hear, sweet spirit H. Smart 2d.  | 518 Hymn to Aurora ... H. Smart 2d.                                     | 1211 Joan to the Maypole ... arr. J. C. Bridge 4d.            |
| 1206 *Heart of the night, The H. Bath 4d.  | 244 Hymn to Cynthia ... H. Smart 2d.                                    | 1390 *Johnnie Cope arr. E. T. Sweeting 4d.                    |
| 558 Heart rose, The ... R. Schumann 3d.  | 473 Do. ... B. Hous 4d.   | 19 Jolly Cricket Ball, The E. G. Monk 4d.                     |
| 189 Hemlock tree, The J. L. Hatton 6d.   | 763 *Hymn to music ... D. Buck 4d.                                      | 483 Joy in Spring ... J. Raff 4d.                             |
| 289 Do. (A.T.S.) ... C. Wood 6d.   | 956 Hymn to the Eternal ... Schubert 4d.                                | 779 *Joy of the hunter, The Weber 3d.                         |
| 605 Do. ... C. Wood 3d.  | 446 Hymn to the moon ... J. Booth 6d.                                   | 153 *Joy to the Victors A. Sullivan 3d.                       |
| 1232 *Hen wlad fy nhadau ... arr. J. James 4d.                                     | 986 I call and I call (5 V.) C. Wood 4d.                                | 246 Joys of Spring, The H. Smart 4d.                          |
| 284 Hence, all ye vain delights ... W. Macfarren 4d.                               | 930 *I can but love thee (6 V.) ... P. Cornelius 4d.                    | 1221 June ... F. H. Cowen 4d.                                 |
| 424 *Hence, loathed melancholy (5 V.) H. Lahee 6d.                                 | 499 I love my love ... G. B. Allen 2d.                                  | 24 Do. (s.s.c.) ... F. Dun 3d.                                |
| 431 *Her eyes the glow-worm lend thee ... J. Goss 6d.                              | 916 *I loved a lass ... W. H. Bell 4d.                                  | 1026 *Justice (8 V.) J. W. G. Hathaway 8d.                    |
| 1054 Her true love ... F. Schubert 4d.   | 237 Do. (A.T.S.) J. L. Hatton 6d.                                       | 577 *Kathleen Mavourneen Crouch 2d.                           |
| 1312 Here's a health unto His Majesty Melody by J. Saville ... arr. S. G. Ould 3d. | 191 I loved her ... 4d.   | 1034 *Keel Row, The arr. T. F. Duffell 3d.                    |
| 920 *Heroes, The ... F. H. Cowen 6d.   | 232 Do. (A.T.S.) ... 4d.  | 363 Keep time, keep time J. L. Hatton 4d.                     |
| 952 *Hero's rest, The P. Cornelius 4d.   | 198 I met her in the quiet lane ... 3d.                                 | 883 Kind words ... H. Leslie 4d.                              |
| 594 Hie upon hieland ... V. Caillard 4d.   | 739 I prithee send me back my heart ... J. V. Roberts 4d.               | 1208 Kindred hearts C. Lee Williams 3d.                       |
| 1159 High in Heaven's domain F. Curti 4d.  | 172 Do. ... H. Smart 2d.  | 1192 King of Thule, The R. Schumann 4d.                       |
| 652 Highland laddie, The H. E. Button 3d.  | 290 *I saw the moon rise clear H. Hiles 2d.                             | 1333 King, The (A Toast) A. H. Brewer 3d.                     |
| 560 Highland lassie, The Schumann 4d.  | 1325 I sing the birth (Carol) ... Parry 4d.                             | 316 King there was in Thule, A ... S. Pearsall 3d.            |
| 275 Highland war song (T.S.B.) ... W. Macfarren 4d.                                | 686 I think on thee in the night ... E. Fédarb 4d.                      | 391 King Winter ... S. Pearsall 3d.                           |
| 773 *His Majesty the King F. H. Cowen 6d.  | 541 If doughty deeds C. Lee Williams 4d.                                | 227 King Wilfal's drinking horn ... arr. J. L. Hatton 4d.     |
| 721 Holiday in Arcadia A. Thomson 4d.  | 910 If I had but two little wings ... J. F. Barnett 3d.                 | 458 *Kings and Queens C. Pinsuti 4d.                          |
| 780 Home of my heart C. H. H. Parry 4d.  | 627 If I love, will you doom me to die ... W. Jackson and F. Corder 4d. | 1170 *Kitty of Coleraine (Irish air) ... arr. C. H. Lloyd 3d. |
| 581 Home, sweet home ... arr. E. Land 2d.  | 527 If love be dead (5 V.) ... C. Wood 6d.                              | 649 *Knight's tomb, The ... Stanf rd 3d.                      |
| 340 *Home that I love ... F. Abt 2d.   | 199 If thou art sleeping, maiden ... J. L. Hatton 4d.                   | 1096 Know ye the land ... L. Spohr 4d.                        |
| 107 Home they brought her warrior dead ... J. Barnby 2d.                           | 983 *If to my lady fair J. Pinter 4d.                                   | 918 Lacking my love ... John E. West 4d.                      |
| 1148 *Homeland, The A. S. Sullivan 13d.  | 1052 I'm in no hurry ... Schubert 4d.                                   | 1395 *Lady, lay those frowns aside (Madrigal) E. Halsey 4d.   |
| 443 *Homeward ... H. Leslie 6d.  | 1131 In a harbour gone C. H. H. Parry 3d.                               | 46 *Lady, rise, sweet morn's awaking ... H. Smart 2d.         |
| 590 Hope ... C. H. Lloyd 4d.   | 1080 In absence ... D. Buck 3d.   | 636 *Ladye fair, thou hast my life ... 3d.                    |
| 676 Do. ... J. Rheinberger 3d.   | 16 In all thy need ... J. Dowland 3d.                                   | 1367 Lake, The ... W. W. Pearson 4d.                          |
| 795 Do. ... E. Sachs 3d.   | 462 *In April time ... C. Pinsuti 3d.                                   | 1209 Lament, A ... arr. H. E. Button 3d.                      |
| 439 Hope and faith ... Weber 3d.   | 348 In Autumn ... F. Hensel 2d.   | 890 *Do. ... arr. T. R. G. Jozé 3d.                           |
| 874 *Hope of my heart (5 V.) J. Ward 4d.   | 296 In Dulci Jubilo ... Pearsall 4d.                                    | 716 Do. ... R. H. Legge 3d.                                   |
| 298 *How bright is the May Pearsall 4d.  | 966 In praise of Mary J. Brahms 3d.                                     | 1031 Do. ... John S. West 3d.                                 |
| 550 How can a bird help singing F. Abt 4d.   | 1245 In praise of Neptune E. German 4d.                                 | 78 Land ho ... H. Leslie 2d.                                  |
| 512 *How dear to me the hour ... arr. A. A. Needham 4d.                            | 944 In praise of Song C. H. H. Parry 6d.                                | 1118 Land of beauty ... Mendelssohn 4d.                       |
| 1253 *How eloquent John E. West 4d.  | 551 In Spring-time ... F. Abt 2d.                                       | 1232 *Land of my fathers arr. J. S. Johns 2d.                 |
| 352 How I love the festive boy ... A. C. Mackenzie 4d.                             | 1021 In the garden ... C. Lee Williams 3d.                              | 255 Land of wonders, The H. Smart 4d.                         |
| 257 How soft the shades of evening creep ... H. Smart 2d.                          | 1142 In the lazy Summer noon E. Franz 3d.                               | 369 Lark, The ... J. L. Hatton 4d.                            |
|  | 488 In the moonlight ... J. Raff 4d.                                    | 501 *Lass of Richmond Hill, The ... arr. J. Hook 2d.          |
|  | 1168 In the North land ... C. Forrester 4d.                             | 724 Last load, The ... H. Clarke 4d.                          |
|  | 1165 In the silent West (8 V.) ... G. Bantock 6d.                       | 809 Last prayer, The J. Rheinberger 3d.                       |
|  | 388 In the woods ... S. Egerton 4d.                                     | 310 Laugh not, youth, at age Pearsall 6d.                     |
|  | 502 *In this hour of softened splendour ... C. Pinsuti 2d.              | 839 *Laughing waves, The ... R. Somerville 4d.                |
|  | 557 Inconstants, The ... Schumann 4d.                                   | 320 *Lay a garland (8 V.) Pearsall 4d.                        |
|  | 66 *Indian maid, The J. L. Hatton 2d.                                   | 1231 *Lee shore, The Coleridge-Taylor 4d.                     |
|  | 11 Integer Vita (T.S.B.) F. Flemming 6d.                                | 1166 *Leprechaun, The (Irish Air) ... G. Bantock 6d.          |
|  |   | 811 Let Erin remember ... L. Dix 3d.                          |
|  |   | 922 *Let me the canakin clink ... J. R. MacEwen 6d.           |
|  |   | 694 Let me wander ... L. Spohr 3d.                            |



No. 1236.

NOVELLO'S PART-SONG BOOK.  
(SECOND SERIES.)

## EVENÈN IN THE VILLAGE

A FOUR-PART SONG

WORDS FROM WILLIAM BARNES' POEMS OF RURAL LIFE IN  
THE DORSET DIALECT

THE MUSIC COMPOSED BY

H. BALFOUR GARDINER.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Andante moderato.*

SOPRANO.  
Now the light o' the west is a - turn'd to gloom, An' the

ALTO.  
Now the light o' the west is a - turn'd to gloom, An' the

TENOR.  
Now the light o' the west is a - turn'd to gloom, An' the

BASS.  
Now the light o' the west is a - turn'd to gloom, An' the

*Andante moderato.*

(For practice only.)

*poco.*

men be at hwome vrom ground; . . An' the bells be a - zendèn all down the Coombe From

*poco.*

men be hwome . . vrom ground An' the bells be a - zen - dèn down the Coombe From

*poco.*

men be hwome vrom ground; . . An' the bells be a - zen - dèn down the Coombe From

*poco.*

men be hwome vrom ground; . . An' the bells be a - zen - dèn down the Coombe From

*poco.*

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# EVENEN IN THE VILLAGE.

*rit.* *pp* *f a tempo.* *mf*  
 tow-er their mwoansome sound. . . . . An' the house-dogs do bark, An' the  
*rit.* *pp* *f a tempo.* *mf*  
 tower their mwoansome sound. . . . . An' the house-dogs do bark, An' the  
*rit.* *pp* *f a tempo.* *mf*  
 tower their mwoansome sound. . . . . An' the house-dogs do bark, An' the  
*rit.* *p* *a tempo.* *mf*  
 tower their mwoan - some sound. An' the wind is still, . . . . . An' the  
*rit.* *f c. tempo.* *mf*  
*p*

*p*  
 rooks be a - vled to the elems high an' dark, An' the wa - ter do roar at  
*p*  
 rooks be a - vled to the elems high an' dark, An' the wa - ter do roar at  
*p*  
 rooks be a - vled on.. the elems high an' dark, An' the wa - ter do roar at  
*p*  
 rooks be a - vled to the elems high an' dark, An' the wa - ter do roar at  
*p*

EVENÈN IN THE VILLAGE.

*pp*  
mill. . . . . An' the flic - ker - òn light drough the win - dow - peàne Vrom the

*pp*  
mill. . . . . An' the flic - ker - òn light Vrom the

*pp*  
mill. . . . . An' the flic - ker - òn light drough the win - dow -

*pp*  
mill. . . . . An' the flic - ker - òn light Vrom the

*poco*  
can - dle's dull fleàme do shoot, . . . An' young Jem - my the smith is a -

*poco*  
can - dle's dull fleàme do shoot, . . . An' young Jem - my the smith is a -

*poco*  
- peàne Vrom the can - dle's dull fleàme do shoot, An' young Jem - my the smith is a -

*poco*  
can - dle's dull fleàme do shoot, . . . An' young Jem - my the smith is a -

## EVENÈN IN THE VILLAGE.

The musical score is written for a vocal soloist and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Moderato'. The score consists of five systems of music. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves: the right hand on a treble clef and the left hand on a bass clef. The lyrics are: 'gone down leāne, A - play - èn his shrill - vaiced flute.' The music features a variety of note values, including eighth, quarter, and half notes, as well as rests. Dynamics include 'f' (forte) and 'dim.' (diminuendo). The piano part includes arpeggiated chords and moving bass lines.

*Moderato*

gone down leāne, A - play - èn his shrill - vaiced flute. . . . .

gone down leāne, A - play - - - èn his shrill-vaiced flute. . . .

gone down leāne, A - play - - - èn his shrill-vaiced flute. . . .

gone down leāne, A - play - - - èn his shrill - - vaiced

An' the mill - er's man Do zit down at his ease On the  
 An' the mill - er's man Do zit down at his  
 An' the mill - er's man Do zit down at his  
 flute. . . An' the mill - er's man Do zit down at his ease On the



# EVENÈN IN THE VILLAGE.

sent that is un - der the clus - ter o' trees, . . . Wi' his  
 ease On the seat that is un - der the trees, . . . . .  
 ease On the seat that is.. un - der the trees, . . . . . Wi' his  
 seat that is un - der the clus - - - ter o' trees, Wi' his

The musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef. The time signature is 6/8. The score includes dynamic markings such as *p* (piano) and *rit.* (ritardando). The lyrics are written below the vocal staves, with some words split across lines.

pipe . . . . an' his ci - - - der can. . .  
 . . . Wi' his pipe . . . . . an' his ci - der can. . .  
 pipe an' his ci - - - der can. . .  
 pipe an' his ci - - - der can. . .

This section continues the musical score with four more vocal staves and a piano accompaniment. The vocal parts maintain the same key signature and time signature. The piano accompaniment includes dynamic markings like *p* and *rit.*. The lyrics continue, with some words split across lines.

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For S.A.T.B. unless otherwise stated.

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|      |   |                    |     |
|------|---|--------------------|-----|
| No.  | Let the bells ring...                             | Hathaway           | 6d. |
| 1061 | Let the hills resound                             | B. Richards        | 6d. |
| 303  | Let us all go maying                              | Pearshall          | 3d. |
| 234  | *Letter, The (A.T.T.B.)                           | J. L. Hatton       | 4d. |
| 1106 | Libera me, Domine                                 | Kalliwoda          | 4d. |
| 867  | *Liberty ...                                      | E. Fanning         | 8d. |
| 736  | Lie down, poor heart (5 V.)                       | F. C. Woods        | 4d. |
| 1258 | *Lie still, my little one                         | C. Harriss         | 4d. |
| 238  | Lifeboat, The (A.T.T.B.)                          | Hatton             | 4d. |
| 1352 | Do ...  | W. W. Pearson      | 6d. |
| 164  | Light of life, The                                | J. Lemmens         | 4d. |
| 641  | Light of love, The                                | A. W. Batson       | 4d. |
| 319  | Light of my soul (6 V.)                           | Pearshall          | 4d. |
| 705  | Like desert woods                                 | C. V. Stanford     | 3d. |
| 909  | Lilian ...  | John Pullen        | 3d. |
| 408  | Lilies white, crimson roses (5 V.)                | L. Marenzio        | 4d. |
| 304  | List! lady, be not coy (6 V.)                     | Pearshall          | 4d. |
| 616  | Little bird, The                                  | E. A. Sydenham     | 4d. |
| 854  | Little Jack Horner                                | C. E. Horsley      | 6d. |
| 1244 | *Little Sandman, The                              | arr. John E. West  | 4d. |
| 364  | Lo! the peaceful shades                           | Hatton             | 4d. |
| 430  | *Lo, where the rosy bosomed hours ...             | J. Goss            | 4d. |
| 1388 | *London Town ...                                  | E. German          | 6d. |
| 870  | *Londonderry Air, The                             | arr. T. R. G. José | 3d. |
| 1188 | Lonely hunter, The                                | Schumann           | 3d. |
| 894  | *Long day closes, The                             | A. Sullivan        | 3d. |
| 610  | Longing ...                                       | H. Goetz           | 3d. |
| 189  | Do ...  | H. Keeton          | 3d. |
| 508  | Looking for Spring                                | C. H. Lloyd        | 4d. |
| 1106 | Lord, I pray thee, set me free                    | Kalliwoda          | 3d. |
| 315  | Lord Ullin's daughter                             | Pearshall          | 3d. |
| 466  | *Do ...   | O. Prescott        | 3d. |
| 553  | Lordly gallants                                   | A. Zimmermann      | 3d. |
| 1028 | *Love ...   | E. Elgar           | 6d. |
| 915  | *Love and beauty                                  | W. H. Bell         | 4d. |
| 250  | Love and mirth                                    | H. Smart           | 4d. |
| 1009 | *Love and youth (6 V.)                            | Cornelius          | 6d. |
| 707  | *Love in my bosom                                 | C. V. Stanford     | 3d. |
| 264  | Love is a sickness                                | W. Macfarren       | 4d. |
| 772  | *Do ...   | C. H. H. Parry     | 4d. |
| 1248 | *Do (6 V.)  | F. Pitt            | 4d. |
| 801  | *Love is enough ...                               | G. Holst           | 4d. |
| 637  | Love me little, love me long                      | King Hall          | 6d. |
| 220  | Do ...  | J. L. Hatton       | 4d. |
| 430  | *Do ...   | L. Wilson          | 3d. |
| 840  | *Love symphony, A                                 | J. A. Clegg        | 4d. |
| 284  | Love, the harlequin                               | Wareing            | 4d. |
| 632  | Love wakes and weeps                              | W. N. Johnson      | 3d. |
| 562  | Love's Adelaide, The                              | Volskelid          | 3d. |
| 1079 | *Lovely night ...                                 | F. X. Chwatal      | 3d. |
| 279  | Love's parting                                    | W. Macfarren       | 4d. |
| 1099 | *Love's wrath, The                                | arr. J. Brahms     | 4d. |
| 631  | Love's adieu ...                                  | A. W. Batson       | 3d. |
| 264  | Love's heigh ho                                   | W. Macfarren       | 4d. |
| 634  | Love's inconstancy                                | A. W. Batson       | 4d. |
| 423  | Love's question and reply                         | J. B. Grant        | 3d. |
| 1300 | *Love's tempest ...                               | E. Elgar           | 3d. |
| 742  | Loyal lover, The (5 V.)                           | J. Blumenthal      | 4d. |
| 975  | *Lullaby ...                                      | A. R. Mote         | 4d. |
| 1283 | *Lullaby, A                                       | G. Bantock         | 4d. |
| 1215 | *Do ...   | J. Brahms          | 3d. |
| 1258 | *Do ...   | C. Harriss         | 3d. |
| 477  | *Do ...   | Oliver King        | 4d. |
| 1175 | *Do ...   | H. Leslie          | 6d. |
| 1077 | *Do ...   | J. B. Lott         | 4d. |
| 530  | *Do ...   | K. Mahling         | 4d. |
| 881  | Lullaby of life                                   | H. Leslie          | 6d. |
| 103  | *Luna ...   | J. Barnby          | 4d. |
| 317  | Lye, The (A.T.T.B.)                               | J. L. Hatton       | 4d. |
| 532  | Madeleine ...                                     | J. L. Roeckel      | 2d. |
| 699  | Magdalen at Michael's gate                        | E. M. Boyce        | 3d. |
| 595  | *Maiden fair, O deign to tell (humorous)          | arr. Haydn         | 4d. |
| 662  | *March like the victors                           | R. Rogers          | 4d. |
| 1382 | *March of the Cameron men (air by M. M. Campbell) | arr. by G. Bantock | 4d. |
| 280  | Mark when she smiles                              | C. H. Lloyd        | 3d. |

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| No.  | *Marriage of the frog and the mouse, The (Humorous) | A. H. Brewer       | 4d. |
| 1244 | *Marseillaise Hymn, The                             | ...                | 2d. |
| 961  | *Mary and the boatman                               | J. Brahms          | 3d. |
| 965  | *Mary Magdalene                                     | ...                | 3d. |
| 732  | *Mary Morison ...                                   | G. H. Ely          | 4d. |
| 962  | *Mary's wandering                                   | J. Brahms          | 3d. |
| 905  | Matin song ...                                      | W. H. Bell         | 3d. |
| 491  | May Day ...   | J. Raff            | 3d. |
| 338  | May song ...  | R. Franz           | 2d. |
| 1108 | Men of Harlech                                      | arr. R. Boughton   | 4d. |
| 617  | Merrily fly the hours                               | Sydenham           | 4d. |
| 813  | Merry bolls of Yule, The                            | The Naylor         | 6d. |
| 710  | Merry month, The                                    | T. Rogers          | 6d. |
| 1100 | Merry-time of Maying, The                           | arr. J. Brahms     | 6d. |
| 895  | *Message bringers, The                              | Warner             | 6d. |
| 805  | Messengers of Spring                                | Rheinberger        | 4d. |
| 1198 | Midnight by the sea                                 | A. C. Mackenzie    | 3d. |
| 318  | Mibi est propositum                                 | Pearshall          | 3d. |
| 620  | Milkmaids, The                                      | E. A. Sydenham     | 4d. |
| 392  | *Miller, The  | G. A. Macfarren    | 4d. |
| 495  | *Miller's Wooing, The                               | E. Fanning         | 4d. |
| 1117 | Milton I thou should'st be living at this hour ...  | G. Bullivant       | 8d. |
| 1322 | *Mine eyes have seen the glory                      | W. Steff           | 2d. |
| 1196 | Minstrel, The                                       | R. Schumann        | 2d. |
| 370  | *Moon shone calmly, The                             | ...                | 2d. |
| 173  | Moon, The ...                                       | J. L. Hatton       | 4d. |
| 505  | Moorland witch, The                                 | E. Hecht           | 4d. |
| 998  | *Mopsa ...  | C. Lee Williams    | 4d. |
| 270  | *More life ...                                      | W. Macfarren       | 4d. |
| 1004 | Morning ...   | G. M. Palmer       | 3d. |
| 843  | Do ...  | H. Smart           | 3d. |
| 349  | Morning greeting ...                                | F. Hensel          | 4d. |
| 1101 | *Morning song                                       | arr. J. Brahms     | 4d. |
| 268  | Do ...  | W. Macfarren       | 4d. |
| 339  | Morning walk, A                                     | R. Franz           | 3d. |
| 1035 | *Mother's lamentation, The                          | arr. T. F. Dunhill | 3d. |
| 1204 | Music ...   | C. Lee Williams    | 6d. |
| 941  | *Music all powerful                                 | T. F. Walmisley    | 3d. |
| 534  | Music when soft voices die (6 V.)                   | A. King            | 6d. |
| 766  | *Do ...   | C. H. H. Parry     | 3d. |
| 854  | Musical joke, A                                     | C. E. Horsley      | 6d. |
| 1247 | *My bonnie lass she smileth                         | E. German          | 4d. |
| 885  | *My Country, 'tis of thee                           | arr. 12 cents.     | 2d. |
| 1322 | *Do ...   | ...                | 2d. |
| 1287 | *My dear mistress has a heart                       | John E. West       | 3d. |
| 1136 | *My delight and thy delight                         | Parry              | 3d. |
| 1038 | My heart is a fair                                  | H. E. Button       | 3d. |
| 1415 | My lady fell a-sighing                              | W. H. Reed         | 4d. |
| 100  | My lady is so wondrous fair                         | J. B. Calkin       | 3d. |
| 1218 | My love and I ...                                   | A. Jensen          | 3d. |
| 465  | My love beyond the seal                             | F. H. Simms        | 4d. |
| 385  | *My love dwelt in a northern land                   | E. Elgar           | 3d. |
| 84   | *My love is fair (5 V.)                             | H. Leslie          | 3d. |
| 75   | My soul to God, my heart to thee                    | H. Leslie          | 3d. |
| 1197 | *My soul would drink those echoes (8 V.)            | A. C. Mackenzie    | 6d. |
| 1019 | *My sweet sweetening                                | H. F. Simson       | 3d. |
| 103  | *My true love hath my heart                         | H. Smart           | 3d. |
| 1067 | Naiades, The  | arr. J. Brahms     | 4d. |
| 378  | *Night ...  | Ch. Gounod         | 4d. |
| 1013 | Night her shade is bringing, The                    | Otto Goldschmidt   | 3d. |
| 359  | Night is calm and cloudless, The                    | J. L. Hatton       | 4d. |
| 92   | *Night, lovely night                                | F. Berger          | 3d. |
| 281  | Night, sable goddess                                | W. Macfarren       | 4d. |
| 1158 | Night softly falling                                | G. Lewin           | 4d. |
| 344  | *Night song ...                                     | F. Abt             | 2d. |
| 39   | Night song, A                                       | J. Benedict        | 2d. |
| 926  | *Night whispers (6V.)                               | Moellendorff       | 4d. |
| 98   | Night winds that so gently flow                     | J. B. Calkin       | 2d. |
| 1155 | Nightingale in moonlit glade, The                   | H. Sitt            | 3d. |
| 680  | Nightingale, The                                    | J. Rheinberger     | 4d. |
| 400  | No longer mourn for me                              | C. Holland         | 4d. |
| 332  | No! No! Nigella (8 V.)                              | Pearshall          | 3d. |
| 1223 | *Nocturne, A  | F. H. Cowen        | 4d. |
| 528  | Norse Queen's gift, The                             | W. Hay             | 4d. |
| 1183 | North or South                                      | R. Schumann        | 4d. |

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| No.  | Northman's song, The                         | F. Kücken          | 3d. |
| 365  | Not for me the lark is singing               | J. L. Hatton       | 4d. |
| 533  | Notte che attriste i miei                    | M. Costa           | 4d. |
| 95   | Now ...                                      | F. Berger          | 4d. |
| 417  | *Now he on love                              | G. A. Macfarren    | 2d. |
| 1072 | *Now is my Chloris                           | F. Idle            | 4d. |
| 904  | Now is the month of maying                   | G. Holst           | 4d. |
| 259  | Now May is here ...                          | H. Smart           | 4d. |
| 398  | *Now the bright morning star                 | H. Leslie          | 4d. |
| 1402 | *Do ...                                      | E. Boyce           | 4d. |
| 401  | Do ...                                       | H. H. Pierson      | 4d. |
| 1045 | Now the golden morn                          | J. E. West         | 3d. |
| 1195 | Nun, The ...                                 | R. Schumann        | 2d. |
| 1413 | Nursery Rhymes (humorous)                    | Adam Carse         | 4d. |
| 285  | *Nymphs are sporting                         | Pearshall          | 4d. |
| 1365 | Nymphs of the Ocean                          | Pearson            | 4d. |
| 325  | O all ye ladies fair and true (A.T.T.B.)     | Pearshall          | 3d. |
| 1152 | O bounteous nature                           | F. Hegar           | 4d. |
| 1283 | *O can ye sew cushions?                      | G. Bantock         | 4d. |
| 1213 | O Canada ...                                 | C. Lavallée        | 4d. |
| 1161 | O come with me and wander far                | N. W. Gade         | 4d. |
| 959  | *O death, thou art the tranquil night (8 V.) | P. Corneliu        | 6d. |
| 1123 | O Fatherland ...                             | F. Abt             | 6d. |
| 902  | O gentle sleep ...                           | H. Leslie          | 3d. |
| 27   | O happy he who liveth (5 V.)                 | G. Gastoldi        | 3d. |
| 151  | *O hush thee, my babe                        | A. Sullivan        | 4d. |
| 1070 | O Jesu, tender Shepherd                      | arr. J. Brahms     | 4d. |
| 278  | O lady, leave thy silken thread              | W. Macfarren       | 3d. |
| 787  | *O love, they wrong thee much                | ...                | 3d. |
| 726  | *O lovely May ...                            | E. German          | 3d. |
| 871  | O Mary dear                                  | H. E. Button       | 3d. |
| 1046 | *O memory (3 V.)                             | H. Leslie          | 4d. |
| 711  | O mistress mine                              | arr. J. F. Bridge  | 3d. |
| 547  | *Do ...                                      | H. MacCunn         | 3d. |
| 128  | *Do ...                                      | G. A. Macfarren    | 3d. |
| 853  | *Do ...                                      | S. F. Waddington   | 3d. |
| 1085 | O Most Holy One (O Sanctissimus)             | 2d.                |     |
| 429  | O my sweet Mary (5 V.)                       | J. Goss            | 6d. |
| 863  | *O Nightingale ...                           | H. E. Baker        | 4d. |
| 872  | Do (5 V.)                                    | P. Pitt            | 4d. |
| 937  | *O peaceful night ...                        | E. German          | 4d. |
| 415  | O say, what nymph (6 V.)                     | Palestrina         | 4d. |
| 1286 | O say, ye saints (5 V.)                      | J. L. Rogers       | 3d. |
| 708  | O shady vales                                | C. V. Stanford     | 3d. |
| 714  | *O sing unto my Roundelay (5 V.)             | S. Wesley          | 6d. |
| 919  | O sleep, fond fancy ...                      | J. Benet           | 3d. |
| 888  | *O Sullivan Mór                              | arr. T. R. G. José | 3d. |
| 511  | *O sunny beam ...                            | R. Schumann        | 3d. |
| 342  | O thou world so fair ...                     | F. Abt             | 3d. |
| 494  | O too cruel fair (5 V.)                      | Rockstro           | 6d. |
| 165  | O welcome him ...                            | J. Lemmens         | 4d. |
| 970  | O what a lovely magic hath been here ...     | G. Bantock         | 4d. |
| 286  | *O who will o'er the downs so free           | Pearshall          | 2d. |
| 286  | (*) Do (A.T.T.B.)                            | E. Elgar           | 2d. |
| 1058 | *O wild west wind                            | ...                | 6d. |
| 452  | O world, thou art wondrous fair              | F. Hiller          | 6d. |
| 305  | O ye roses (6 V.)                            | ...                | 6d. |
| 604  | Oak Tree, The ...                            | G. J. Bennett      | 4d. |
| 1353 | Ocean, The                                   | W. W. Pearson      | 4d. |
| 689  | Ode to Hymen ...                             | K. J. Pye          | 4d. |
| 569  | O'er the meadows                             | B. Smith           | 4d. |
| 666  | O' a' the airts the ...                      | Oliver King        | 4d. |
| 1328 | Off to sea ...                               | W. W. Pearson      | 6d. |
| 476  | Oh I wish I were a swallow                   | O. Wagner          | 4d. |
| 1033 | Oh maiden dearest, my heart is true          | J. Brahms          | 4d. |
| 249  | Oh say not that my heart is cold             | H. Smart           | 3d. |
| 1313 | Oh! say not woman's heart is bought ...      | H. M. Higgs        | 4d. |
| 1097 | Old affection ...                            | L. Spohr           | 2d. |
| 37   | Old May-Day ...                              | J. Benedict        | 2d. |
| 1361 | *Old Neptune ...                             | A. R. Gaul         | 4d. |
| 1316 | *Olden time, The                             | E. Cutler          | 4d. |
| 704  | On a hill there grows a flower               | C. V. Stanford     | 3d. |

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